



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

American Art News

VOL. XVII. No. 17 Entered as second class mail matter.
N. Y. P. O. under Act of March 3, 1879.

NEW YORK, FEBRUARY 1, 1919

TEN PAGES

SINGLE COPIES, 10 CENTS

HISTORICAL ART FOR CHICAGO

Mr. Charles F. Gunther, retired confectionery manufacturer, has presented to the Y. M. C. A. hotel, 822 South Wabash Ave., Chicago, 54 paintings and several prints. In making the gift he said:

"I intend to add others and make this hotel the most notable for its art and other historical objects of any in the country."

Practically all of the pictures are historical in nature. Among the portraits are those of George Washington, Abraham Lincoln, William B. Ogden, Chicago's first Mayor, John Calhoun, Chicago's first printer and publisher; Charles Sumner, William Cullen Bryant, Clark, the explorer of the Lewis and Clark expedition, and Gen. Grant.

Among other pictures are historical prints of "Washington's Triumphant Entry into Philadelphia," "The Surrender of Cornwallis at Yorktown," "Washington and His Generals," "Lincoln and His Cabinet," "The Origin of the Stars and Stripes," "Gen. Custer," and "Gen. Robert E. Lee."

Among the oils is one of the brigantine Minnesota, the first ship to carry a cargo from the Great Lakes to Europe.

The picture of Gilbert Stuart's "George Washington" in the group is similar to the one which was recently sold in N. Y. for \$21,000.

THE STUART WASHINGTONS

Mr. Edward Biddle, writing in the Phila. Eve. Bulletin, gives some interesting and important information to prices paid for Stuart portraits of Washington. He says after telling a long and, while not new, entertaining story of Stuart's career and vicissitudes: "It has come to be recognized that the earlier portraits of our first President, painted by Gilbert Stuart, are of the Vaughan type, that is, facing to the right, while in the Athenaeum type it is the left side of the face that is presented. There are few of the Vaughan type, while of the Athenaeum type a goodly number (some 48 + Ed.) are to be found. The one from which the name 'Athenaeum' is derived, appears to have been painted at some time in the year 1798; so that it is evident that others of this same type had preceded it; how many may only be conjectured. One thing, however, is positively established, viz: that from the time of the painting of the 'Athenaeum' head Stuart followed the pose of this picture in all after painted replicas.

"When the Vaughan portrait belonging to the Joseph Harrison estate was disposed of at auction a few years since, the figure that it fetched, \$16,100, was considered remarkable. That it was an early portrait; that it was one of those showing the right side of the face, were reasons advanced for the figures obtained. That one of these views must undergo modification seems certain when we find one of the 'Athenaeum' type fetching \$21,000 at public sale recently in N. Y.

"The full-length 'Lansdowne' portrait was painted in 1796 and was sent to England for the Marquess of Lansdowne. At the death of this nobleman his pictures were sold at auction, and the full-length Washington was purchased by Samuel Williams, an English merchant, for \$2,000. On the latter's insolvency his creditors disposed of it through a lottery, 40 tickets being sold at 50 guineas (\$250) each. The picture was drawn by Mr. J. Delaware Lewis, a nephew of William D. Lewis, of Phila. The latter was chairman of the art committee at the Centennial Exhibition in 1876, and he succeeded in having the picture sent over as a loan, and it was exhibited in Memorial Hall. At the end of the exhibition it went back to England."

[It would be interesting to know where the remaining two "Lansdowne" portraits are—and where the Pa. Academy secured the one it owns and what price was paid for it.—Ed.]

BRITISH HONOR FRENCHMAN

Lieut. Edouard Ziegler of the French army, now attached to the French High Commission in the U. S. and formerly with Henry Heinhardt & Son, has been made a Companion of the Order of the British Empire.

This distinction was granted in recognition of services he rendered during a mission in Great Britain, previous to his coming to America.

S. Montgomery Roosevelt spent the greater part of last summer painting range finders for the U. S. Army. At his studio, 44 W. 77 St., he is now at work upon an allegorical decoration for a large house.

HENRY DUVEEN'S WILL

One-fourth of the estate of the late Henry J. Duveen will go to his son, Geoffrey E. Duveen, and a trust fund of the remaining three-quarters is to be established, the income to go to his widow, Dora Charlotte Duveen. Employees who have been ten years in the firm of Duveen Brothers are to receive a sum equal to three months' salary.

No estimate of the estate is contained in the petition, but it is referred to as exceeding \$5,000. It is also directed that he be buried beside his brother, Sir Joseph Duveen, in Willesden Cemetery, London.

To Walter Duffin, his valet, is left \$2,500, and to Albert May, his butler, \$500. Bequests were also made to Thomas Kerr of \$2,500; to James J. Jarman, \$2,000; to H. W. Morgan, \$2,000, and to his bookkeeper, Hale in Paris, \$1,500. Various sums ranging from \$1,000 to \$5,000 are given to nephews and nieces. To Mount Sinai Hospital and the Woman's Hospital of N. Y. are left \$5,000 each, and the Middlesex Hospital of London receives \$5,000.

MISSING MILDMAJ MINIATURES

Sir Gerald Mildmay of Dogmersfield Park, Winchfield, Hampshire, England, seventh baronet of his line, and a grandson through his mother of the late Viscount Eversley, is anxious to have it known in America, that some very valuable miniatures have recently been stolen from his

DAYTON GETS A NEW HAWTHORNE

The Montgomery County Art Association at Dayton, O., recently purchased Charles W. Hawthorne's "Boy with Jug." The painting was purchased for \$500 some ten years ago by Mr. John Gellatly, one of the most discriminating of N. Y. collectors. He had it hung next to his favorite Whistler and prized it highly. However, during the fourth Liberty loan drive he became so imbued with a desire to do something really worth while for war relief that he presented the painting to the American Fund for the French Wounded, to be sold for exactly the sum he paid for the picture ten years ago, although it had increased in value.

One of the directors of the association was in New York at that time and was so impressed by the value of the picture, he suggested that the association purchase it. The painting is now at the home of B. B. Thresher and will be placed in the new Dayton museum as soon as the building is ready.

REINACH ON FRENCH ART DAMAGE

The delicate carvings of the French cathedrals destroyed or partially damaged by the long-range German guns will be left in their present state, according to Lieut.-Col. Theodore Reinach, editor of the Paris "Gazette des Beaux Arts" and a member of the French Educational Commission now visit-

ART AT THE PEACE TABLE

The N. Y. Tribune, through and by a long and interesting article by Royal Cortissoz, calls attention to the assets upon which Germany could draw if she were compelled to pay part of her indemnity in works of art, and says editorially: "Rapidly surveying the great galleries at Berlin, Munich and Dresden,—and properly including Vienna,—Mr. Cortissoz estimates the paintings and other treasures available at \$1,000,000,000, asserting that this would be a conservative valuation of the works desirable for distribution among the Allies. Whether the idea of thus reimbursing the world's artistic losses, an idea steadily advocated in the Tribune since the war broke out, be formally adopted at the peace conference or not depends upon the extent to which the powers carry out their purpose of imposing not simply financial reparation but moral punishment. If Germany is truly to be taught to repent, then requisitions upon her art galleries should come first among the penalties inflicted. It is our own conviction that nothing could be more efficacious if she is to be really disciplined.

Would Hurt Hun Vanity

"Paradoxically, it is not because we believe that the Hun would feel the loss of artistic masterpieces as civilized nations would feel them that we urge this subtraction from his possessions. It is rather because, in taking from him what he prizes so much, we are everywhere else most prizes, the Allies would hurt him where he feels a hurt quickest, namely, in his vanity. There is where your true German, be he of high or low degree, suffers as he suffers nowhere else, when fate goes against him.

* * *

They will feel it for generations if their art treasures are taken from them, and that is what they deserve to feel, and must be made to feel, if the peace treaty is, among other things, to promote the development of a repentant and thereby a better Germany.

HISTORY OF A PEALE WASHINGTON

"Since there has been a controversy regarding the authenticity of the portrait of Washington by Charles Willson Peale, recently presented by Lord Albemarle in London to President Wilson," says the Marquise de Fontenoy in the Eve. Sun, "it may be mentioned that Lord Albemarle, the donor, furnished documentary proof to Premier Lloyd George of the fact that his gift was not a copy of Peale's portrait of Washington, but was painted by the Phila. artist himself; a replica of the one which hangs in the Senate Chamber at Washington.

"Peale painted in 1779 three identical portraits of Washington. The first was hung in the Senate Chamber at Washington. The second was hung in the Council Chamber of Phila., but was destroyed by fire many years ago. The third was sent in charge of Henry Laurens, ex-president of Congress, by the packet Mercury in 1780 as a gift to the Stadholder of Holland. On the way across the Mercury was captured at sea by Capt. George Keppel of the Royal Navy, son of Gen. George Keppel, Lord Albemarle, and in command of the British warship Vestal. He carried off the Mercury with its passengers, including ex-President Laurens, and the portrait of Washington to England, where Laurens was detained as a prisoner of war and where the picture of Washington was retained as a perfectly legitimate prize by Capt. Keppel, and became one of the treasures of the picture gallery of his father, Lord Albemarle, at the latter's country seat, Quidenham Park, in Norfolkshire.

"It was all the more welcome there by reason of the fact that Capt. Keppel's grandfather, Gen. William Keppel, Lord Albemarle, while governor of Virginia, in 1753, had been closely associated with George Washington, who as a young man of 21 was sent by him on a mission, many hundreds of miles through the backwoods, to carry dispatches to Saint Pierre, the French commander, protesting to him against the building by the French of forts on British territory.

Theresa F. Bernstein's half-length portrait of Rev. Dr. Joseph Krauskopf of Phila., whom she has portrayed, seated in his library, painted in 1917, was totally destroyed by fire on Jan. 13 last. The portrait had never been exhibited and no photograph had ever been taken of it. Miss Bernstein has been asked to paint a new portrait to replace that destroyed.



"BY THE DAWN'S EARLY LIGHT"

A Hun Attack Repulsed

S. J. Woolf

In artist's exhibition at Milch Galleries

country seat above named, and are believed to have been brought here for sale to collectors.

They include miniatures of Mary, Queen of Scots, by Oliver, of Louis XIV of France, of William III of Great Britain, of the great Duke of Marlborough, painted toward the close of his life, of John, Duke of Argyll, and of the celebrated Lord Clarendon.

Sir Gerald, who has offered a reward of 200 guineas for information leading to the recovery of the miniatures, traces his descent back to Hugh de Mildm.

"If the statue comes, as we hope and believe it will, to Manchester, it will be one of the few in the city of first rate interest to all who care for sincerity in art, and will be an object for a pilgrimage by Americans for all time to come."

The "Guardian" says the offer of the statue to Manchester was made by Charles P. Taft of Cincinnati.

"UNIQUE" BUT QUESTIONABLE

Some 28 oils by C. Calusd, a noted Armenian artist who has lived and painted in N. Y., and one of whose paintings hangs in the White House, are on exhibition in a mid-Western city whose leading daily says:

"Calusd made N. Y. laugh at the discomfiture of the customs officials when, upon his arrival in this country in June, 1912, he evaded the payment of duty on 49 paintings by a unique scheme. The law provides that finished paintings are dutiable, but unfinished ones may come in free. Each of Calusd's pictures were completed with the exception of one corner, therefore they were not dutiable."

ing this country, in a recent lecture at the University Museum, Phila.

"There are two very good reasons," declared the Col., "why the cultural parts of the famous Rheims Cathedral and other well-known churches throughout the land should be left in the condition caused by the ruthless methods of the Hun warfare, first that it would be almost impossible to replace them without destroying the original style and results would be unsatisfactory.

"Secondly, that to leave these old traces of French art would be of lasting significance to future generations, would be a silent indicator of the attitude of the barbaric Hun during his raids through France, and would serve as a warning to possible future invaders to extend at least some consideration to the pride of the nation.

"As for the structural sections of the cathedrals which have been slightly damaged, these should be repaired wherever possible, and I think that this can be done in most cases without destroying the old beauty and style of the buildings. But where the edifice has been so badly damaged as to be beyond repair, then I would suggest that it should be entirely torn down and rebuilt as a massive, modern church."

Edward Dufner's large, important canvas, "Early Morning," recently shown at the Union League Club, has been purchased by a New York collector, and his "Meadow Brook," another fine work, was purchased by a public benefactor of Rochelle, Ill., and presented to the library of that town.

Spanish Art Gallery

LIONEL HARRIS, Proprietor

OLD MASTERS

Antiques

50 Conduit Street
LONDON, W.

ANTIQUITIES

OLD FABRICS

DAWSON

9 EAST 56th ST.
BET. 5th & MADISON AVES.

TAPESTRIES

DECORATIONS

Picture, Studio and Gallery Lighting

EXPERT ADVICE

I. P. FRINK, Inc.

24th St. and 10th Ave., New York

Telephone Bryant 6739

Established 1875

D. CALO & SONS

American and Foreign Paintings

Artistic Picture Frames

107 West 46th Street

New York

The Home of Old Masters

Where you can find Rare Paintings
from the 13th to the 20th Centuries

WESTON GALLERIES

622 LEXINGTON AVE.

NEW YORK

Frank K. M. Rehn

Specialist in

AMERICAN PAINTINGS

6 West 50th Street

NEW YORK

EXHIBITIONS NOW ON

Anisfeld Designs at Kingore's

Boris Anisfeld has come into his own. All the little newspaper "crickets" have now fallen at his feet. The sensation created by Anisfeld's stage settings for the Metropolitan Opera (the original designs of which are on exhibition until Feb. 8 at the new Kingore Galleries, 24 E. 46 St.) turned the trick. We may expect forthwith belated windy accounts of the genius of this very capable Russian whose big exhibition at the Brooklyn Museum was hailed immediately and without quibble by the ART NEWS as a significant and brilliant event. Mr. Kingore now displays the original schemes for the operatic investiture of the "Reine Fiammette" of Catulle Mendes, the performance of which at the Metropolitan the other evening scored a triumph largely because of the magnificence of the spectacle produced by Anisfeld's imagery. Seen at Kingore's, the little designs give much pleasure, as offering the germ from which the scenic magnificence at the opera was developed. We should like, by the way, to once more correct belated newspaper rhapsodists who now find Anisfeld "good copy," as to the artistic relation of Bakst to our present artist. Anisfeld was the creator, the originator, and Bakst the follower, in this "new" manner of setting the stage. Bakst is to Anisfeld about what the composer of the music to "La Reine Fiammette" is to Hector Berlioz, which may mean something to "our most delightful egomaniac," and then again it may not. Meantime let us congratulate the Opera and Mr. Kingore upon contact with the gorgeous talents of Boris Anisfeld.

DEMOTTE of PARIS

27 RUE DE BERRI

Extends a cordial invitation to you
to visit his American Branch at

8 East 57th Street
New York

Where he has on exhibition the
finest Masterpieces, brought from
Paris owing to the war.

FRENCH ART of the MIDDLE AGES

SCULPTURES
TAPESTRIES
FURNITURE
PAINTINGS
RARE FABRICS

War Pictures by S. J. Woolf

At the Milch Galleries, No. 108 W. 57 St., S. J. Woolf, who has long enjoyed deserved reputation as a portrait painter of marked ability, is showing through Feb. 15 next, some 21 finished oils, 47 sketches and 42 drawings—all made on the western front in France during the last two years of the war, and which are the first vivid portrayals of the war front by an American artist. "On the Spot," to be exhibited anywhere. "The artist," Mr. Albert E. Gallatin tells us in a brief and appreciative foreword, "went to France as the correspondent of a magazine, carrying letters from the War and Navy Departments, and accordingly secured permission to visit the training camps and the various sectors held by the American troops, lived, ate and slept with these troops, drove an ambulance and even cooked, and was wounded by shrapnel and gassed. 'This experience,' as Mr. Gallatin further says, 'not only helped to develop his artistic talents, but saturated him with his subject.'"

The word "saturated" is used advisedly by Mr. Gallatin, and well expresses the feeling that this unusual and most interesting and important series of records—for they are more than memoranda—of the "raw" side of war gives to one who sees and studies them. They bring home the wretchedness, the seeming hopelessness of life in the trenches in bitter or wet weather—the utter misery and cheerless days and worse nights, and emphasize the fortitude and bravery of our men, who underwent all this existence—for it was nothing more—that the cause of Justice and Humanity might prevail. And then the artist portrays, and strongly and movingly, the din and roar of the battle itself—the gas and night attacks, and marches, the "long trail" and the still more moving hospital scenes and those minor but unutterably sad tragedies of the conflict, such as "Birds of Prey" where the body of a dead soldier, head downward, caught in tree branches, is hovered over by vultures.

It is unnecessary to describe the pictures in detail—they tell their own story too well—a story that every American who can possibly visit the display should see and read. The writer predicts that after such a study the visitor will go forth determined to combat the sickening wave of sentimentality towards Germany and the Germans that is now sweeping insidiously over the land.

The oils are notable for strength of composition, good drawing and appropriate color, and well exemplify the artist's versatility, not known before.

Even better, if possible, than the oils are the sketches, and especially the "Thumb-boxes" which are excellent, if hasty, memoranda of wartime scenes. The drawings are also notable and varied in subject. An unfinished and striking half-length portrait of Gen. Pershing is a feature of the display—perhaps the most interesting and important "one man" shows given in this city in many a day.

J. B. T.

Harris Brown's Recent Portraits

Four portraits by H. Harris Brown of Mr. Charles H. Sabin, Miss Geraldine Miller-Graham, Mrs. W. A. Slater, Jr., and Col. Bishop, the Premier Ace, who has 72 German planes officially to his credit and 110 unofficially, are on view until Feb. 8, at 556 Fifth Ave.

The latest exhibition at the Newark, N. J. Museum, which consists entirely of snow pictures, has created unusual interest in that city, as it is composed of the work of noted winter landscape painters, among them John Carlson, Glenn Newell, Gardner Symons, Guy Wiggins, Walter Palmer, Elmer Scofield, Edward Redfield, Charles Boring, Gustave Wiegand and Charles Basing.

Davis and Dougherty at Macbeths

Charles H. Davis and Paul Dougherty who exhibit in one of the Macbeth Galleries until Feb. 8th, are painters "well arrived," each with a full N. A. to his name. Academic they are, in a sense, but not in the sneering sense understood by the progressive, the resolutionist and the pseudo-modernist. Davis at his best is a good landscape painter and Dougherty at his best is a good marine painter. But Davis, when not at his best, can be very tiresome, and Dougherty below his higher level rather light weight. But Davis in such a picture as the "Return of Spring" is a landscapist to be reckoned with, a landscapist who can command attention even in the wake of Twachtman, to whose memory this gallery's recent exhibition was so worthy a tribute. This Spring picture by Davis has many beautiful qualities and is as good a recent example of his later method of dragging color to a dry consistency (not unlike Twachtman's) as one has seen. Davis likes a blue sky with whirling white clouds, but does not always succeed in making his blue luminous or keeping his white away from a cottony texture. He is apt also in the fields under these brilliant skies to run to monotony in the darks of foliage and grasses. He is more successful in such a scheme as "Now April's Here," where the effort at a high pitch doesn't strain his powers.

Paul Dougherty slams a surf upon a rugged coast in the lustiest manner possible. Winslow Homer would not have done it more freely or more colorfully. But Homer stopped slamming occasionally—to think, and with some rather more than ordinary results. Dougherty has it in him to do that same thing, and one is sure that when he takes time—to stop awhile and think it all over, he will slam to better purposes than ever. One does not hesitate to say that some of the early wood-scenes by Dougherty gave more than a hint to Ranger. Dougherty is a versatile and strongly equipped man. We like his marines, but we also like his other phases. The roar of his sea will not subside if he will take an occasional moment to give us something from his delightful vision of the inland.

"Moderns" at City Club.

"Modernism" at its most rampant has invaded the rather somnolent atmosphere of the City Club, 57 W. 44 St. No less a person than Zorach, nee Finklestein, is permitted to decorate for a brief period walls hallowed by many expositions of "academic stuff"—aenemic, watered art.

Along with Zorach are Paul Cezanne, Burtin with a picture which looks like "Gloom in Mexico," Hayley Lever with a metallic sea-piece in which iron boats refuse to move—unless wound up; Halpert whose "Cathedral of Toledo" is the best thing here; Ernest Lawson with a "Castle in Spain" part paint and part sculpture, but red-hot in color and enlivened with a figure or two of the sort that move legs and arms on the pulling of a string. There are three pastels by M. Hartley, another Lawson in grey basalt, and a composition, a la Picasso, in which a fragment of a Philharmonic double-bass seems to be trying to find its way through a picket fence. The advent of "modernism" at the City Club is distinctly conspicuous.

Frank Kidder, whose marine at the recent Academy was well liked, was a recent visitor to N. Y. galleries from Conn. Mr. Kidder plans to spend part of the winter painting at Rockport, Mass., and also contemplates taking a N. Y. studio in the near future.

Martha Wheeler Baxter gave a tea last week in honor of Miss Jane Peterson before her departure for Florida.

DURAND-RUEL

New York - 12 East 57th Street
Paris - - - 16 Rue Laffitte

Messrs. E. & A. Milch

HIGH CLASS

AMERICAN PAINTINGS

108 West 57th Street

Next to the Lotus Club

Sangiorgi Gallery

Fine Arts △ Antiques △ Decoration

New York Studio: 55 E. 56th St.
ROME: BORGHESE PALACE

The XVIIth Century Gallery of Old Masters

High-Class Paintings

23a Old Bond Street, London, W. 1.

ARTHUR GREATORIX

Fine Art Dealer

Publisher of Modern Original Etchings
and Mezzotints.

14 Grafton St.,

London, W.

MAX ROTHSCHILD

Old Masters

THE SACKVILLE GALLERY

28 Sackville Street

LONDON, W.

Coming Independent Show

The Society of Independent Artists announces its third annual exhibition, for which entries are invited. Notice of wish to exhibit should be sent promptly to Secretary A. S. Baylinson, No. 1947 Broadway, N. Y. An exhibition room will be selected as soon as the number of intending participants is known. Any one may show his production in painting, sculpture, etching, lithography or other work in the graphic or plastic arts by payment of \$8, which covers entry fee, the right to as much wall space as any one else, society dues for one year, and the privilege of hanging whatever the producer may choose without interference by a jury or competition for prizes.

An advisory board has been chosen among artists in sympathy with the ideal of the society. The directors look to the board for suggestions of value for future work. The board consists of Arthur W. Dow of Teachers' College, William J. Glackens, Child Hassam, Charles W. Hawthorne, Robert Henri, Ernest Lawson, George B. Luks, Maurice B. Prendergast and J. Alden Weir.

At his studio in the Chesterwood Building, W. 8 St., Daniel C. French has recently completed in marble, a remarkable female figure of heroic size entitled "Reflections." The work which he began several years ago, is said to be one of the best ever executed by this sculptor. The woman is shown in reclining, graceful attitude, and in her left hand holds a mirror. The whole composition bespeaks perfection of modeling, charm of sentiment, life and sincerity. It is the artist's intention to soon exhibit it in one of the leading galleries. He is also at work on several important public commissions.

Important Examples of
**OLD
CHINESE PORCELAIN**
from
GORER OF LONDON
on Exhibition at
Parish, Watson & Co., Inc.
American Representatives
560 FIFTH AVENUE NEW YORK
Entrance as hitherto through Dreicer & Co.

Gari Melchers at Montross

The 16 pictures by Gari Melchers at the Montross Galleries, 550 Fifth Ave., until Feb. 15, have an agreeable diversity of color and subject. A war note in lighter vein is struck by the vigorously painted and brightly colored full-length figure of "Drummer, First Royal Scots." This picture represents Melchers in his sprightliest Salon manner. It is a canvas painted with an eye to carrying power. The vivid red of the Highlander's jacket strikes one forcibly on entering the room, and the drummer's well characterized physiognomy holds attention. This is the sort of thing that Melchers made his reputation on. He is first and foremost a figure painter, and when he takes, so to speak, a day off, from big and serious tasks like this, to play with tone, as in the "Summer Cottage," "North Sea," "National Golf Links," and the flower pieces, one feels that the Salon painter is resting. In such a picture as "The Child with Orange," however, Melchers enters the lists with so capable a painter as Mary Cassatt, whose well known portrait of a little girl with an orange, it must be admitted, is incomparably subtler in modeling and distinguished in line.

The picture of "Nelson Berry's Store" is a delightful outdoor study. If it recalls Childe Hassam slightly, it is largely because of subject, although the handling is somewhat Hassamesque and not unsuggestive of Willard Metcalf. The New England country store is an unfailing motive, and one is happy to find Mr. Melchers discovering subjects in his own land, which do very well as an exchange for odd bits of Holland, Brittany and Nevsky Prospekt.

His study of "Watermelon" is vigorously attacked and it arrives at realism which makes no tax upon the imagination. Other subjects of Mr. Melcher's skillful brush are: "Corn Shucking," "Pink and Yellow," "Old Virginia" and "The Hermit."

"The Laughing Nude" laughs rather heavily, her immobile flesh remaining unshaken under the influence of her seeming merriment. This nude is Renairesque only in its type of model. Nothing like flexibility is present in any portion of this academically drawn female torso.

The exhibition, as a whole, indicates that Mr. Melchers is giving more attention than formerly to the matter of color. He is still far from the modern trend, but he keeps a firm step in the line with the more progressive conservatives.

New Paintings at Braus Galleries

A collection of new paintings in medium sizes is now on view at the Braus Galleries, 2123 Broadway, at 74th St., to Feb. 11.

The 40 pictures catalogued include several attractive canvases by well known artists, among which are: Couse's characteristic "The Red Seraph" and "In Ambush"; two number by Gustave Wiegand, "First Snow, Blue Mountain," and "Gold and Brown"; Colin Campbell Cooper's "Side Street, Semur, France"; "Incoming Tide," by Cullen Yates; an attractive Potthast, "Splashing"; Guy Wiggins' "Snowstorm on Broadway"; E. Lampert Cooper's "Temple at Jaipur"; Gilbert Gaul's pleasing "In the Garden"; two of Edmond Greacen's flower pictures, "Red Bowl" and "Girl and Flowers"; Van Boskerck's charming "Normandy, France"; a colorful Italian picture, "Belluno"; by Martha W. Baxter; Palisades at Night, one of A. P. Lucas's low keyed landscapes, and a bright, sunlit landscape with admirable cattle, "Summer Morning," by Ed C. Volkert.

At his studio, 1931 Broadway, John Flanagan is at work on an important commission. He is also modeling a portrait bust of Walter Griffin.



MONIF
PERSIAN
ANTIQUE GALLERY

VIII to XII Century
Rare Faience Fouille from
Rhages and Sultanabad
XIV to XVII Century
Miniatures, etc.

539 MADISON AVENUE

Davey and Beal at Mrs. Whitney's

The Whitney Studio exhibition at 8 W. 8 St. until Feb. 13 consists of paintings and drawings by two artists who are superficially congenial, but who really have not much in common—Gifford Beal and Randall Davey. Beal's facility is an oft-presented quantity. He is an agile brushman, a little heavy in tone, and decidedly summary as to line, whose most propitious medium seems to be watercolor. His performances here, numbering 19, are rather less exciting than many of the larger exhibition field with which he represents himself at the "big shows." The novelties from him are pen drawings, though not so novel either, as they are, at best, little better than the sort of "pen and inks" one sees in newspapers.

The work of Randall Davey is another matter. He goes deeper down, feels more intensely, and tackles problems with courage and enthusiasm. Davey's best work here in oil is the "Bull Fight," a canvas very fine tonally, an effective design, a picture in which form is arrived at in true painter fashion, through the juxtaposition of mass and mass. This is no colored map, "lined out" and filled in according to the school. It is a swift, direct transcript in paint in which color quality and the sensation of action are happily achieved. Mr. Davey's drawings, in pastel, pen and watercolor, are all interesting. Havana and Gloucester furnish the motives which range diversely from the "Bar at the Cockpit, Cuba" to the familiar old red shed at "the railways" on Rocky Neck.

Mr. Davey's facility with pen and wash is lightly and deftly personal, and in such a little design as the "Evening, Gloucester"

Eugene Higgins Exhibition

In the upstairs gallery at 556 Fifth Ave. 30 paintings by Eugene Higgins are on view until Feb. 8. The work of Higgins has impressed itself so forcibly on the minds of all who intelligently follow the development of nature art that little comment and no word of introduction need be made with regard to this uncompromisingly individual painter. The paintings now shown are nearly all in the low key and tragic mood for which the name of Higgins stands. To the man who says "I do wish Higgins would paint something cheerful," the exhibition should prove illuminating, only the most barren soul could fail to find behind the "black looks" of these canvases the glint of a humor that should not miss cheering the veriest misanthrope. See it in the ludicrous terror of the wild-eyed woman who swoops a giant arm in protection of her children in the composition called "The Huns are Coming." See it in the "Bolshevik," "The Hobo," "Jews of Poland," "Sea Dogs," "The Soup House" and "The Detentioned." Get the joyous thrill of spooks in the "Court Yard of an Old House," the devilish levity of "The River Rat," the pathos of "The Return" and the "Blind," the sympathetic human note of "A Helping Hand," the idyllic quality of the "Evening" and the unstrained feeling in "Adrift" and "Alone." These pictures by Higgins, taken all together, do give a rather sombre view of life, but as life contains much of the sombre element, it behooves someone to give expression to it. Otherwise the man who would be cheerful might forget his debt to those who pay the price of his light-heartedness. Higgins has no false laugh up his sleeve. He shows the seams, the rags, the



HOUSE OF HONORE DAUMIER
at Valmarson
Alexis Fournier

At Babcock Gallery.

he shows a nocturnal sense which Whistler himself would doubtless admire. Mr. Davey's single pen drawing, a nude, has character, and suggests that his embarkation in etching already announced in the ART NEWS will have results worth while. America needs etchers.

French War Paintings.

An exhibition of war paintings by French artists of note, all of them executed at the front and many under fire, is to be given from Feb. 3 to 18 at the galleries, 647 Fifth Ave. The pictures represent the work of ninety artists, all of whom joined the colors at the outbreak of the war in 1914. Many were wounded or taken prisoner, two of them have been killed and a large number have been decorated for bravery.

The exhibition is to be given under the auspices of the French High Commission and a committee of patronesses is to be organized by Mrs. Robert Bacon.

All of the paintings are to be sold at prices ranging from \$10 to \$2,000 for the benefit of the French soldier artists. The pictures already have attracted marked attention in a number of American cities. They have been exhibited at the Art Institute, Chicago, at the Boston, Milwaukee and Buffalo museums, the St. Louis City Hall and in other War Expositions.

Tolentino Art Gallery

Fine Antique Furniture
Bronzes and Marbles. Interior Decorator
Rome New York
Via Sistina 57 749 Fifth Avenue

art, the tears, the viciousness that is sordid. But when he finds a little child in the midst of this reek, with what a fine touch of sympathy does he reveal it. His work is well ended there where the man of cheers steps in to the rescue. James Britton.

Gilbert Gaul has had an unusually profitable season in the sale of several of his war pictures to publishers for reproduction. At his studio, 1947 Broadway, he is completing several commissions, all of them his well known war subjects, which have long made his brush noted in the U. S. The present works are impressions of the European war and show battlefields in various aspects. "The Bombing Party" with a number of figures is full of action and general interest. The grouping of the figures, their expression and the life they reveal make this one of the artist's best works. He has also painted recently a number of landscapes.

Gustave Wiegand has recently sold several of his interesting Adirondack pictures, including his beautiful birch tree subjects, for which he is so well known, and also other landscapes. Two have gone into a collection at St. Louis and two to Phila. At his studio, 44 W. 96 St., he is busy on several commissions.

STUDIO FOUNDED IN 1940 ESTABLISHED IN NEW YORK SINCE 1907
ROUGERON
94 Park Avenue, between 39th and 40th Streets
PICTURE RESTORATION
Highest References from Museums, Collectors and Picture Dealers

The Gorham Foundries

give to the casting of life size, colossal, and small statuary that painstaking and sympathetic handling which alone insures the most successful result.

¶ Particular attention is being given to the patining of statuettes.

¶ The Gorham Galleries are a continual exposition of everything new in contemporaneous sculptures.

Correspondence Solicited

THE GORHAM CO.
FIFTH AVENUE and 36th STREET
NEW YORK

Drawings from the J. P. Morgan Coll'n

In arranging an exhibition of drawings selected from the collection of Mr. J. Pierpont Morgan from today to May 1 next, the Prints Division of the N. Y. Public Library has tapped a source of wide and varied interest. "Among the many things," wrote Royal Cortissoz in 1913, "that Mr. Morgan did for the lover of art in this country, we reckon nothing more important than his participation in the European cult for drawings by the old masters. We designate that cult 'European' advisedly, for it is only in very recent years that American collectors have given it any serious attention."

The interest in drawings by the masters is evidently increasing, even if one judges only by the increasing number of publications reproducing drawings in particular collections or by individual artists, the one devoted to Rembrandt alone comprising 450 plates.

Primarily, drawings make their strong appeal through the sense which they give of intimate view of the artists' methods, a fact emphasized by various writers—Chateaubriand, for example, and Sidney Colvin. * * * Of course, all this brings up again the matter of technique, of the mention of which some people are much more afraid than they need be and the technical element in such an exhibition of drawings should appeal particularly to the art student. * * * There is a close connection between drawings and the processes of engraving. In pre-camera days drawings were assiduously reproduced in line engraving, "chalk manner," aquatint, mezzotint, and the chiaroscuro method, to render lines or tones; a special tool was even invented, the *échoppe*, to give the effect of broad pen strokes. And one finds parallel methods in drawing and engraving. * * * Here, then, there is opened up a by-way for the print-lover which has hardly been heavily traveled. And that again leads to the consideration of drawings by artists whom one has hardly known other than in their engravings or etchings—Bega, Berrghem, Du Jardin, Campagnola, Potter, Dusart, Bloemart, Breenbergh. There's opportunity to see the actual original sketch made by Ostade for one of his etchings. Or one may trace a foreshadowing of the aquatint tones of Goya's "Caprichos" in some of the wash drawings of Domenico Tiepolo.

Finally, back of all there is the basic element of national or racial and individual expression, an element that is so powerful a factor in the appeal of drawings, of prints, of any form of art. It may be studied in the works of the artists, greater or lesser, already mentioned, of Rubens, Holbein, Duerer, Cuyp, Ribera, Cellini, Watteau, Greuze, Rowlandson, and others. The very list of names recalls to mind a wonderful diversity in outlook and in expression.

F. W.

LAI-YUAN & Co.
C. T. LOO

557 Fifth Avenue, New York

**Chinese
Antiques**

BRANCHES

PARIS—SHANGHAI—PEKIN

AMERICAN ART NEWS

Entered as second-class mail matter, February 5, 1909,
at New York Post Office under the Act,
March 3, 1879.

Published Weekly from Oct. 15 to June 1 inclusive.
Monthly from June 15 to Sept. 15 inclusive.

AMERICAN ART NEWS CO., INC.

Publishers

15-17 East 40th Street
Tel. 7180 Murray Hill

JAMES B. TOWNSEND, President and Treasurer.

15-17 East 40th Street

REGINALD TOWNSEND, Secretary.
15-17 East 40th Street

SUBSCRIPTION RATES

YEAR, IN ADVANCE	\$3.00
Canada	3.35
Foreign Countries	3.75
Single Copies	.10

WHERE ART NEWS MAY BE

OBTAINED IN NEW YORK

Brentano's - Fifth Ave. and 27th St.
Powell's Art Gallery - 983 Sixth Ave.

WASHINGTON

Brentano's - F and 12th Streets

MONTREAL

Milloy's Book Store, 241 St. Catherine St. W.

Chapman - 190 Peel St.

LONDON

Art News Office - 17 Old Burlington St.
Bottom, News Agent,

32 Duke St., St. James, S. W.

PARIS

Chaine & Simonson - 19 Rue Caumartin

Vol. XVII New York, February 1, 1919 No. 17

ART AND BOOK SALE CATALOGS—The American Art News, in connection with its Bureau of Expertising and Valuation, can furnish catalogs of all important art and book sales, with names of buyers and prices, at small charge for time and labor of writing up and cost of catalog when such are de luxe and illustrated.

APPRAISALS—"EXPERTISING"

The "Art News" is not a dealer in art or literary property but deals with the dealer and to the advantage of both owner and dealer. Our Bureau of "Expertising and Appraisal" has conducted some most important appraisals. We are frequently called upon to pass upon the value of art works for collectors and estates, for the purpose of insurance, sale, or more especially, to determine whether prior appraisals made to fix the amount due under the inheritance or death taxes are just and correct ones—and often find that such former appraisals have been made by persons not qualified by experience or knowledge of art quality or market values, with resultant deception and often overpayments of taxes, etc.

OBITUARY

J. Byam Shaw

J. Byam Shaw died in London Sunday last. He was born in Madras in 1872, and came to London in 1879, where he studied art, entering the Royal Academy in 1889. He was noted as an illustrator, having illustrated Browning's Poems, "Pilgrim's Progress," Coronation Book and some of Edgar Allan Poe's works.

Miss Ida Waugh.

Miss Ida Waugh, daughter of the late Samuel B. Waugh, the Phila. portrait painter, a sister of Frederick J. Waugh and herself a portrait and figure painter, died suddenly Sunday last in her N. Y. home. She studied at the Academy Julien and the Academy Delecluse in Paris. Her principal painting, "Hagar and Ishmael," now the property of the Pa. Academy attracted favorable attention when first shown at the French Salon in 1888. She had exhibited at Phila., Chicago, Cincinnati and N. Y. Her portraits of Dr. Paul J. Sartain won the Norman W. Dodge prize at the National Academy in 1896. Miss Waugh was a member of the Pa. Academy.

Geza de Polgary

Geza de Polgary, portrait painter, died at Atlantic City, N. J., Sunday last, aged 57. He was born in Hungary, came to the U. S. in 1908 and became an American citizen. A number of his paintings had been purchased by the government of Hungary. He had painted portraits of former Pres. Taft, Mrs. Russell Sage and other prominent personages.

BIRTH SHOULD BE NO BAR

It is decidedly amusing to learn from the good letter from our London correspondent published in our last issue that John S. Sargent would presumably be ineligible for the presidency of the Royal Academy, a post now vacant through the recent death of Sir Edward Poynter, "because he is not British-born." Surely our correspondent, as well as officials of the Royal Academy, must be strangely ignorant of the history of that venerable institution, as its first president—and one who gave it its first prestige—was the American-born artist, Benjamin West.

With this fact in mind, and considering the present epoch of friendliness and good will that has happily come in, with a mutual understanding through the great war, to not only the governments, but the peoples of Great Britain and the United States, it would—it seems to us—be a singularly appropriate action, apart from Mr. Sargent's unquestioned fitness for the post, on the part of the Royal Academy, to choose as its new head, another great American. Mr. Sargent was born of American parents in Florence, Italy, in 1857.

THE TWACHTMAN SUBSCRIP'N

Information having reached us to the effect that the matter of the marking of the last resting place of John H. Twachtman at Greenwich, Conn., is being attended to by members of the artist's family—the subscription for this purpose generously started by Mr. Paul Schulze, as announced in our last issue, will not be necessary.

CORRESPONDENCE

A Disgruntled Boston Critic

Editor AMERICAN ART NEWS,
Dear Sir:

If "Java Head" wants to get busy about poor old Boston's "art" why does he not browse round and see about the St. Gaudens' statue of Bishop Brooks and the proposed substitute? Boston is quite disturbed and justly so.

Also if he took the trouble to read the reports by the various art critics he might more justly criticize them,—vide "The Transcript's" account of the Anisfeld pictures and that of the "Sunday Advertiser."

Yours very truly,
"Disgruntled."

Boston, Mass., Jan. 28, 1919.

Boston Art Critics Defended

Editor AMERICAN ART NEWS,
Dear Sir:

Without touching upon the accuracy of "Java Head's" remarks, in your issue of Jan. 18 regarding the Anisfeld exhibition here, I feel that I must protest against his characterization of our art critics.

There is not one of this extremely able group of writers not at the height of his powers, and, however much they may differ in their individual judgment, as they did in the case of this exhibition, no one of any standing here would think of questioning either their sincerity or their competency.

It is evident that "Java Head" did not read the criticisms which he criticizes.

Yours very truly,
C. A. Aiken.

Boston, Mass., Jan. 27, 1919.

Find Halsey Print Catalog

Editor AMERICAN ART NEWS,
Dear Sir:

The thirteenth, and final, catalog of the collection of prints formed by the late Fred-eric R. Halsey has just been issued. Parts I-XII, sold during Mr. Halsey's lifetime, realized the sum of \$388,947.85. One print alone, Janinet's "L'Aveu Difficile," sold for \$11,000, the highest price ever paid for a print at auction in America. It was a great surprise to Mr. Halsey that the collection, which he had so lovingly formed over so long a period of years, proved such a good investment, and he never grew tired of ex-

pressing his surprise and gratification at the results.

One of the leading connoisseurs of London, who attended nearly every session of the first ten sales, stated to me the day before he sailed for home: "If I had known how good the catalogs were going to be, how correct and fair the description, I could have bid just as safely from home as after seeing the prints themselves." This is a tribute which the Anderson Galleries takes great pleasure in sharing with Messrs. Ferdinand Meder, Maurice Sloog and Robert Fridenburg, who prepared the copy for the catalogs.

In conclusion, the sale of this collection brought to the Anderson Galleries and its staff the constant and affectionate friendship and support of Mr. Halsey, a distinction which nothing can disturb.

Mitchell Kennerley.

N. Y., Jan. 27, 1919.

Art in War Service Clubs

Editor AMERICAN ART NEWS,

Dear Sir:

It may interest your readers to know how one Service Club in N. Y. City has been the means of bringing art to the attention of numerous young officers of our Army and Navy during the past six months. The place referred to is the Junior Officers' Club at 344 Lexington Ave., a handsome, old city residence, whose maintenance is due chiefly to the patriotic spirit of a group of well known New Yorkers, at the head of which is Mrs. Anson W. Burchard, working in co-operation with the War Camp Service.

Over 700 officers have made this their home while on their way to or from the front. According to their own words they will always remember it with affection. Many of these men, coming from remote districts, have had little opportunity or time to see pictures and few have ever lived in a house containing as many art objects as this. When put in charge here, I immediately took advantage of the fact that I was a painter and sculptor of military subjects and with many well known artist friends in the town, to gather a number of paintings and illustrations of soldier and sailor life and thus encourage the esprit de corps of our services.

These objects have not only been successful in the chief purpose for which they were intended, but have also had another result. This was to stimulate among men of the finest calibre, and coming from every part of the Union, a greater interest in art, and even, in some cases, arousing it for the first time. Our pictures have often been the cause of interesting discussions, and it has always been a pleasure to give the artist's point of view, and thus give to men who, as suggested before, have had, in many cases, little opportunity to grasp the real meaning of art. Through making this effort to bring art closer to people, even in the midst of the grim business of war, one is justified in believing that many of the young officers who have passed through this Junior Officers' Club, will return to civilian life with a greater love for the beautiful, a clearer realization of the artist's vision of life, and recall their home in the Port of Embarkation as something more than an officers' barracks.

Very truly yours,

John F. Parker,

N. Y., January 29, 1919. Director.

Another Art Growl from Boston

Editor AMERICAN ART NEWS,
Dear Sir:

Since reading an article, which must have made some people sit up and take notice in this "dear old town," published in your issue of Jan. 18 last, I have felt that perhaps, considering the agitation started by Harrison S. Morris in Phila., anent the Pa. Academy, you would be willing to print some more criticism concerning that venerable, if not venerated, at least venerated institution and its jury business. I hold no brief for Mr. Morris. I even dislike to be on the same side with him. I have reasons and correspondence therefor, but part of what he says I, and many others, were they given the chance, would say "amen" to. I refer to what he says in regard to the P. A. A. needing "cleaning up."

It is doubtful—very—if the gentleman in question can do this, but the institution needs it physically and mentally.

As regards Boston, the academy secretary writes to an artist here saying that he or she "will be visited on such a day."

The secretary and chairman of the exhibition committee—alias jury—comes on, arriving in the morning, breakfasts late—evidently—and starts on a tour of the studios which have been previously selected—possibly by the gentleman from Boston or the faculty of the P. A. A.—possibly not, but curiously enough there are reasons to believe that a "hint" has been dropped. They pick out, or are shown, the pictures which the "favored ones" desire should be selected, and the artist receives an invitation. Others receive the usual schedules and send their pictures to a local, charming

but chilly atmospherically shop, gallery, morgue, receiving tomb or whatever you choose to call it. The jury meets and no matter how many pictures there are to be "judged," only just so much time is taken and a very small proportion of those sent in are accepted. But among those accepted one can gamble—no, gambling has an element of uncertainty—one can rest assured, (good expression, "rest assured," sounds like well-cut and pressed clothes, a black silk string to your eyeglasses, pardon me again—pince nez—and a home among what Harrigan and Hart used to call "the alert"), well you can rest assured that no pupils of certain members of the jury will be turned down. Why? Because it is all cut and dried—very much "dried," and eighty per cent. "cut." This has gone on for at least twelve years, and seems likely to continue, unless some one, or ones, "get us on their hind legs" and makes a noise that can be heard even in far off Philadelphia. It is all in the hands of a ring and no artist has a chance if they are not in it.

I rather think the same thing occurs in New York. Rank favoritism certainly has been shown of late in the purchase of pictures there by the committee of members of the P. A. A. There are some fine painters in Boston who have their pictures turned down by the aforementioned jury, (save the mark!) and who have no more chance to get into the exhibitions than the famous "snowball in Hell." I forgot to say that the secretary and chairman of the committee—pardon, "jury"—always leave—must leave—on the five P. M. train of the day they arrive for N. Y. or Phila. Whether they think that Boston closes at six, or whether they are afraid that they may see—in the case of the secretary and chairman, some other artists than those selected—and in the case of the "jury," whose members also rush away as soon as possible, they might have a glimmering idea that they had done an injustice, or possibly read a name wrong on a canvas, I do not know, and I care less, but this is the straight truth.

It is useless for the secretary to refer to Mr. Lewis and Mr. Lewis to "have nothing to say," because it is rotten, that is the simple before, during and after the war, word to apply to the way this matter is conducted.

The National Academy of New York cannot afford to "make any faces" either, for it is precious near being in the same boat, and the only reason it is not, is because the boat is not big enough. Can anyone deny the statements concerning the Penna. Academy? Does anyone care to deny that there is lobbying and favoritism in the National Academy, which is no more National than Hoboken (nor as much, for Hoboken has, at least, taken troops of the Nation to its docks) and the Academy keeps out able men, unless they have strong friends, and takes in men of moderate ability who have friends at court?

The "rotteness" is not all in the state of Denmark, gentlemen! If the Society of Independent Artists will find a well lighted place to show, and be careful as to harmonious and well balanced hanging, they can make a show that will not only give the Academy something to think of, but perhaps dear old Philadelphia can be induced to do something of the same sort. But it is doubtful, "it never would do for us," as "Ruggles of Red Gap" said. Perhaps, mind you—Chicago's dear, great and only art institution might find that its jury does not, by any means, select all the best pictures sent in, and, in fact, there might be an awakening to the fact that something must be done to stop the "grab all" act of the artistic "rings" that exist.

"No jury and no prizes" is a good and proper foundation, and gives every man and woman a chance, who has the price to pay for admission, and is properly recommended. The hanging should be supervised, if possible, so that pictures will not "bark" at each other, and unintentionally "knock" one another to pieces. "Gentlemen of the Society of Independent Artists, your hour has struck, rise to the occasion and down the 'gang'."

Boston, Jan. 27, 1919

Veritas.

A Talk on Color

The three talks given by Mr. Henry J. Davison, the architect and designer, entitled "How Rooms Affect Us" in the Ritz-Carlton ballroom on Mon. and Tues. afts. and Wed. morning last, for the benefit of the American Women's Hospitals, Am'n Com. for Devastated France and the Am'n Free Milk for Italy, were largely attended and most successful. Mr. Davison is not only an unusually gifted and entertaining speaker, but he knows his subject, and holds the attention of his audiences from start to finish. His analysis of the reaction on every one, of the senses and especially of color, was most original. The talks were permeated with kindly humor and were illustrated by weaves of gorgeous and varied hue, and admirable photographs of exteriors and interiors.

CHICAGO

Interest centers just now in the coming exhibition of works by artists of Chicago and vicinity to open at the Institute Feb. 13. The jury reports having received an unusually large number of important canvases and much serious and ambitious work will be represented.

There is a growing feeling here that Chicago is not fairly treated by her eastern neighbors in many respects. New York juries are welcomed to the city collectively, and win and dine individually, and N. Y. and other eastern artists are permitted to carry off many of the big prizes year after year. The opinions of authorities from the East are courteously regarded and their taste seldom questioned in large matters. A better return of these courtesies could be made than that of accepting at the N. Y. Academy shows Chicago pictures which are never hung, while the action of Phila. in rejudging Chicago pictures which have already been passed upon by a Chicago jury appointed at Phila.'s request to select a representative showing, amounts almost to an affront. This would seem to be the psychological moment for encouraging a spirit of Americanism in art and doing away with all petty sectional prejudices.

The Michigan Ave. Galleries of Arthur Ackermann and Son report a number of sales of the watercolors of Gerald Ackermann, which would indicate discrimination on the part of our connoisseurs. An exhibition of etchings by Leslie Mansfield, a noted British etcher, whose studies of architectural and landscape themes are much admired in England, is also announced for the near future. Among them will be a number of war pictures, majestic views of the ruined cathedrals and desolated cities of France.

Carson Pirie Scott & Co. report the sale of three of the works of Oliver Denet Grover, now exhibiting in their galleries, and the reservation of two more. They have also just secured some fine Keiths, Wyants, Blakelocks, Johansens and three Homer Martins from a recently dispersed Eastern collection.

The Anderson Art Galleries are holding an Inness show, which comprises 17 of his best works, among them a number loaned for the occasion by patrons, but the bulk the property of the galleries. Mme. Lucas Robiquet will open her exhibition of portraits and landscapes in these galleries this week. This talented French woman has been very popular with Chicago society and her collection of portraits will be a brilliant gathering.

The O'Brien Galleries have just received two important canvases by Mazzoanvich, which he significantly entitles "Poems of the Connecticut Valley." The head of this house declares that there is nothing and can be nothing more beautiful, and one feels inclined to agree with him when viewing the wide sweep of lovely country from the artist's Conn. hilltop or gazing into the blue waters of the stream. Both pictures are of early spring.

Marion Dyer.

BUFFALO

The Albright Art Gallery is making a wonderful record in sales for exhibiting artists there, some 43 paintings having recently been sold out of special displays. The last sales to be made by the gallery's director, Mrs. Cornelia B. Sage-Quinton, are four important canvases by Boris Anisfeld from his exhibition now on, as follows: "Andalusian Dancers—Seville," "Flowers and Woman," "Oranges—Capri" and "Nasturtiums." "The Bull Fight—San Sebastian" is also under consideration.

The Anisfeld exhibition had only been open one week last Saturday during which time the above sales were made. Unusually large crowds visited the exhibition. Over 3,000 persons attended Sunday, Jan. 19.

The public appreciation of the Anisfeld collection and its numerous sales and the notable gift of \$100,000 to the Fine Arts Academy from its Pres't, Col. Charles Clifton, made last week a record-breaker for the Albright Gallery and proves that Buffalo is making rapid strides in appreciation of art.

ERIE (PA.)

The annual art exhibition held by the Art Club of Erie, Pa., will be held in March and April. Work of local artists and art students will be shown in March. In April a collection of foreign pictures, mainly by French artists, will be shown. This collection was brought to America by the Carnegie Institute at the beginning of the war. It is now augmented by a number of representative American works. An illustrated lecture by Mrs. David Rees on "French Painting," a review of French art from its earliest beginnings to the present modern methods, was the feature of a recent meeting of the Art Club of Erie in the Public Library. Mrs. C. H. Collman had charge of the illustrations. This lecture was prepared for showing in the U. S. Army camps in this country to stimulate interest among the soldiers in protecting the art of France.

PHILADELPHIA

At a meeting for the election of officers held at the Art Club Jan. 11 the following gentlemen were chosen: President, Wm. B. Linn succeeding Dr. Thomas H. Fenton; Vice-Presidents, Elwood C. Lindsay and George Gibbs, artist; Secretary, Samuel W. Cooper; Treasurer, Wm. De Craaft. Exhibition Committee not yet appointed.

The Pa. Academy has added to its collection of early American portraits two examples of Gilbert Stuart; portraits of Mr. and Mrs. Peter Miercken, acquired by purchase from a member of the family of the late Dr. James Laws, U. S. Navy. Mention was made in the AMERICAN ART NEWS of these portraits about three years ago as being on the walls of Dr. Law's residence in Washington and as extremely fine works, painted directly from life, perpetuating the memory of one of Phila.'s most lovable characters, renowned for his charities, expressed in the popular phrase of the time, "Bless the Lord and Peter Miercken."

Lecturing upon "The Painting and Sculpture of India" at the University Museum Jan. 25 Dr. Ananda K. Coomaraswamy, curator of Indian art at the Boston Museum, demonstrated very clearly that the Buddhistic art of India was the mother of the arts in China. Many of the pictures illustrating the lecture were of objects now in the Boston Museum and of the sculptural decorations of the famous rock-cut temples of Salsette and Elephanta.

The much discussed stone reliefs of the wounded chargers of the Emperor T'ang T'ai-Tsung on view in the Oriental section of the University Museum are attracting an unusual number of visitors. In two deeply recessed panels cut in slabs of light grey stone each seven feet in length and six feet high are carved in high relief saddled and bridled war horses, wounded in the breast by the arrows of an enemy. One of the panels shows a Tartar groom in the act of withdrawing an arrow from the body of the patient animal who throws his weight back on the hind legs in aid of the operation. The work is Chinese of the VII century and is described very instructively with a history of the antecedents of the horse in that country by Mr. C. W. Bishop, assistant curator of Oriental art, in the double number of the "Museum Journal," a quarterly magazine published by the University.

Plans of proposed permanent war memorials are being suggested in the daily press and in public meetings, a number of them very reasonable, others absurd and impractical. One of the best that has come before the public originates with the Recorder of the University, Mr. Geo. E. Nitzsche. He proposes to construct a "Memorial Boulevard" along the line of 34th Street connecting the University group of buildings with the new Parkway. Meanwhile the Committee of which Mr. Joseph E. Widener is chairman, is proceeding with its plans in reference to the erection of a memorial to victory on the site of the present Logan Square. A Victory Ball will be given in February to raise funds for the project and a great street pageant will welcome the home-coming boys in May. Mr. Nitzsche's plan was published in the "Evening Ledger" of Dec. 3. past and on the 10th of the same month Joseph Pennell had an article in the same paper suggesting that such a boulevard might be made a continuation of the Lincoln Highway across the continent with memorials in the great cities through which it passes.

As this matter of memorials will soon become one of the most important considerations the country will have to deal with, it is necessary to point out the need of a Federal official, holding a cabinet position, competent of exercising intelligent control and supervision of all such memorials as well as the general progress of the arts in the U. S.—a Commissioner of the Fine Arts, with powers of vetoing the erection of tasteless monuments, charged with the use of funds appropriated by Congress for the purchase of works of art by American artists for the formation of a National Gallery, that shall be circulating; the preservation of historical buildings; passing judgment upon the architectural design of all public edifices and sculptural adornments of all municipalities, and finally the protection of the public from exploitation by pirate art dealers. The equipment required in such an official would be extraordinary, but we have among us material to select from, men of eclectic culture, art journalists, architects and artists who could fill the position with honor and credit.

Some XVIII century portraits by Reynolds, Raeburn, Lawrence, Hoppner and Gilbert Stuart with a number of fine examples of the Barbizon School by Corot, Jacques, Daubigny, Cazin, Rousseau and Diaz are on view at the McClees' Gallery.

An exhibition of 19 portraits, all of local well known people, by M. Charles L. Sapporas, at the Rosenbach Galleries, is on to Feb. 8. There is a very attractive canvas depicting Mrs. George W. Ward and her young son and among other interesting works an admirable portrait of Mrs. E. B. Judson. Eugene Castello.

PARIS LETTER

Paris, Jan. 20, 1919.

Artists have been reminded by M. André Michel in his recent address to the French Academy that the last time America sent her greatest man to this capital he sat to "the greatest sculptor in the world"—namely, to "the modern Phidias," Houdon—for a portrait bust, and that Greuze also painted a portrait of him. Dr. Franklin's well known features, signed by Houdon, appeared at the Paris Salon of 1778, and the following year the same artist produced a bust of a second great American, Paul Jones, the work which is now in the Phila. Art Museum. As everyone knows, Houdon completed this series by his figure of Gen. Washington, for which he crossed the Atlantic. He spent 23 days at Mount Vernon studying his subject and executed the work in Paris. It was completed in 1788 and reached America eight years later, having been placed on its pedestal at the Capitol in Washington in 1796.

Now, after a century and a half, comes the first American President to visit foreign lands during his term of office, but instead of painters and sculptors to limn and model his form and features he has photographers in pursuit of him, and the mechanical work of innumerable cameras will take the place in his case of the charming marbles and canvases of XVIII century artists. Indeed, it would be difficult, if not impossible, for Pres't Wilson to give consecutive sittings to sculptors and painters in the whirl of peace business which now fills his hours in Paris.

More French Art Rescued

There are hopes that more of the art treasures of northern France and Belgium may yet be discovered within the frontiers of the latter country, for a number of crates have been found in the different consulates, brought there in 1914 by private citizens in the first alarm of the Hun invasion. These crates are filled with art works, and a number of similar crates have been handed over to the French consul in Brussels by the Marquis de Villobar, the Spanish Minister, to whom they had been confided by their owners for safekeeping. All these crates are to be collected and opened in Brussels and an inventory taken of their contents. They will then be forwarded to Paris, where the necessary steps will be taken to find their respective owners.

Death of "Expert" Lasquin

M. Henri Lasquin, one of the well known experts of Paris, has died. He was only 38 years of age, but possessed a wide knowledge of his subject, and for 16 years has been a familiar figure at the Hotel Drouot. His brother and himself inherited their position from their father and took M. Paulme into the firm to help them. MM. Paulme and Georges Lasquin will continue to carry on the business together.

Motor Transport Sign Exhibition

An original exhibition is now open at the Georges Petit Gallery, where 155 painted signs, invented and used by the different groups of army motor transport, are submitted to the judgment of the public before some prizes are distributed. Painted or chalked on the sides of their vans and lorries, these little signs served to identify the different groups among themselves, and proved so popular and convenient that they were soon adopted and imitated in the British, and later, in the American sectors. Some are humorous, all are decorative, like the white stork flying above the roofs of Strasbourg, on a bright red ground, or the crouching red panther, with glittering eyes, on a tree trunk, or the black "carard" or croaker, dropping his poor-spirited tears, or the green toads, spitting huge shells into the air at distant Huns. One or two have been purchased by the State and will find an appropriate place in the War Museum of the future. The Arts Union, which organized the show, invites the public to drop into an urn the name of the design they find the cleverest or best, and those that obtain the most votes will get a prize. All are anonymous.

War Charity Displays

Although the war is over, it is still with us, so to say, in Paris where even the organizers of an art exhibition scarcely venture to send out invitations to a private view without placing the pictures, the public and the occasion under the protection, as it were, of some fund for a war charity. Thus at Brunner's Gallery where a delicious show of pottery, enamels and ceramics were recently on view, the artists' names were those of maimed soldiers who had served their apprenticeship in the Val-de-Grâce studio under the direction of the master ceramist, Lachenal. Wonderfully talented are some of these men and their work, delicate in tone and harmonious in form, was tempting enough to beauty lovers.

And if from the handsome Rue Royale one took one's way eastward to where Boucher's paintings were on view, you found the collection housed in the big building once known to tourists as Hotel Regina and now the headquarters of the American Red Cross. In the hum of that

hive of busy folk, the two rooms where the pictures were shown made a restful corner in the strenuous atmosphere of these halls crowded with men and women in uniform. Some of the pictures, four in number, have been reproduced by the Red Cross in post-card form for distribution among the American troops and they are probably on their way across the ocean already in their thousands.

Boucher treats of the American soldier singly in portraits of Pershing and many of his officers, in groups, in cantonments and on the march. They are here too defiling through the Paris streets on the day of their first appearance in the capital. There are Clemenceau, Foch and Petain. Boucher is an extraordinary prolific painter and the results of his four years of work with the armies at the Front are truly amazing.

There are reminders of war in almost every street, apart from the claims of war charities. Durand-Ruel's gallery had a narrow escape in one of the air raids, when a bomb dropped by a Gotha fell in the Rue Lafitte upon a building opposite their rooms and destroyed three floors, beside breaking all the windows in the quarter. After that adventure M. Durand-Ruel transferred his valuable pictures to a safer place and they have not yet returned. Instead, some of Degas' studio works have been hanging on the walls attracting many visitors. Early in the new year, this gallery will probably regain its wonted aspect.

The A. Mercier Sale

After Degas' studio sale, we had that of the contents of Antonin Mercier's studio. Mercier's work is familiar to Parisians who see his "Quand Même" statue to Strasbourg on the Place de la Concorde daily, or his "Grief and Glory" on Baudry's tomb in Père Lachaise, or the high relief at the entrance to the Louvre, symbolizing the spirit of art. He had accumulated some fine examples of modern painting and also a collection of French XVIII century prints. At the sale, these fetched high prices, one series of four, engraved by Descourts from Taunay's pictures—the "Village Wedding," "Village Fair," "A Quarrel," and the "Tambourine Player"—realizing 9,000 frs., without luxury tax and commission. The sculptor's fine tapestry hangings which included one in the Oudry style were eagerly contested and made high prices. One ran up to 18,000 frs.

The old house in the Rue Cambon, famous for its magnificent carved wood paneling, has this week been stripped of its treasure. A sale was held in the handsome XVIII century salon and the panels partly polished and partly gilt, and all of pure Louis XV work, were sold for 100,000 frs. A. I.

WASHINGTON

An exhibition of 32 sculptures by Bessie Potter Vonnoh is now on in the Corcoran Gallery, representative of the best work of this gifted woman. Mrs. Vonnoh's figurines or figure groups are small in actual size but in conception and execution they are broad, full of grace and spirit and altogether charming. In this collection is included a bust of Mrs. Sayre, daughter of President Wilson.

A distinguished addition has been made to the Corcoran Gallery's permanent collection in the recent purchase of Gari Melchers' "Maternity." This picture, a modern Madonna, has been widely exhibited in this country and in Europe.

The exhibition of British War paintings on at the Corcoran Gallery is attracting much attention. Sunday afternoon last, it was visited by 6,500 persons.

Washington is to be congratulated upon having the pictures' initial exhibition here. Later it will be shown in N. Y., Chicago, Pittsburgh and other cities.

On Feb. 5 there will be placed on exhibition in the hemicycle of the Corcoran Gallery a collection of paintings by "The Ten." This exhibition will comprise 40 pictures by this well known group.

TOLEDO (OHIO)

The January exhibits at the Museum are as follows: Collections of prints and print making from a N. Y. firm, a collection of food poster paintings, sent out by the Government's food administration, and an exhibit of Persian oriental art shown at the Panama-Pacific Exposition.

At the Mohr art galleries, Sandor Landeau is showing a small exhibit of his recent paintings. The compositions are religious, imaginative and symbolical, running to delicate blues and pale greens.

Local artists are looking with much anticipation to the second annual spring exhibition of Toledo artists' work. This show is held under the auspices of the local Federation of Art Societies, including the Toledo Tile Club, Athena Society and Artklan. Artists who do not belong to any organization are also invited to submit their works. Frank Sottek.

At his studio, 251 W. 86 St., Frank De Haven has several fine landscapes, the result of his summer's work in the neighborhood of Oil City, Pa., and in Conn.

P.&D. COLNAGHI & OBACH

(ESTABLISHED 1760).

Publisher by Appointment to King George



Dealers in Paintings, Drawings,
Engravings and Etchings by
Old and Modern Masters.
Experts, Valuers and Publishers.

144-145-146, NEW BOND ST.,
LONDON, W.

Cable Address, COLNAGHI, LONDON.

Warwick House Ltd.

45 EAST 57th STREET
NEW YORK

Announces an exhibition of rare

Antique French Furniture
and Objets d'Art

of the Louis XV & Louis XVI
Periods

held in conjunction with

Messrs. Henry Symons & Co.

of London

Telephone Plaza 6093

EMILE PARES

APPRAISERS

Importer of Antiquities and
Art Objects --- Tableaux

20 East 55th Street - New York
Paris—11 Place du Palais Bourbon

INDIANAPOLIS

Wayman Adams' portrait of Joseph Pennell, hanging in the place of honor, is the clou of exhibition in the 34th annual exhibition of paintings and sculpture of the Art Association of Indianapolis, installed at the John Herron Art Institute to remain on view until March. The Adams' portrait was recently awarded at Chicago the Frank G. Logan medal and \$1,500 prize, and is now the property of the Chicago Art Institute. Other Indiana artists represented are T. C. Steel by "The Phlox Garden," a strong painting of summer color and sunlight, with a distant glimpse of "The House of the Singing Wind," a perfect expression of his personality; William Forsyth, whose "Golden Tree" is a riotous plain, dominated with color of high value and individual handling. Otto Stark's "October Haze," an evening in a city park, with the twilight enhanced by the last rays of the afternoon sun; Clifton Wheelwright's "Path to the Spring," the first picture sold, a highly imaginative work, making one feel the pervading silence of the morning light of early dawn; Olive Rush's "William Fortune, Jr.," a well executed child's portrait with toys of war, and Fred C. Yohn, who has four illustrations of the struggle of war in its terrific fury. Another Indiana man, living out of the state at present, Daniel Garber, is represented by "Hawks' Nest," a painting of vibrant subtle influences and tender light.

There are a number of pictures in the collection that have been found worthy by that austere body known as the jury, capturing prizes in various exhibitions. Among them are Childe Hassam's "Allies' Day, May, 1917," Frank W. Benson's "Open Window," an interesting effusion of softer light and sentiment; charming in delicate color; George De Forest Brush's "Portrait of Mrs. Pearman," which adds a distinctive note to the entire collection; Alson Skinner Clark's "Old Houses, Charleston," an interesting motif, depicting the influences and atmosphere of colonial times; Gifford Beal's "Blue Pool" boldly handled and strong in color; James R. Hopkin's "Children of the Cumberland," a distinctive note both in figures and coloring, depicting American folk lore as well as quaint customs and costumes; Joseph T. Pearson, Jr.'s "The Twins"; Jonas Lie's "Mill Race" and "With Our Army at Home"; Gari Melcher's "Supper at Emmaus"; C. Frieseke's "Peace," a brilliant interior; Richard E.

FRENCH & COMPANY**Works of Art**

6 EAST 56th STREET, NEW YORK

ANTIQUE TAPESTRIES
EMBROIDERIES

VELVETS
FURNITURE

Miller's "At the Window," much in the same style, but filled with stronger outdoor light. An unusual small painting, with a glory of sunset coloring is "The Ferry Wharf," by Irma Kohn. It was first shown at an exhibition at Peoria, Ill., where it took the first prize, and was so admired by the director of the Toledo Museum, who was serving on the jury, that he purchased it for the museum.

Many other excellent paintings are in the exhibit by such well known artists as Robert Henri, Paul Dougherty, F. J. Waugh, Ernest Lawson, and others. The assembled pictures are well hung, and as a whole make a telling exhibition.

PROVIDENCE

At the Providence Art Club Sidney R. Burleigh is showing a collection of 67 paintings, mostly watercolors. An exhibition by Mr. Burleigh never fails to interest local art lovers, and the present collection of his work is undeniably his best. A sense of refinement pervades the entire gallery with no discordant note, so happily have the pictures been selected and hung. Not the most important example, but one that lingers in the memory, is "At the Sacristy Door," in which a few simple architectural features combine with the black robed figure of the nun to make a striking composition, which in no way interferences with the picture's solemn mood. "Nightfall, Donegal," is a low toned watercolor poetically but firmly brushed, and "Winter Evening," done in the Kaffaelli colors is a tender harmony expressed in dusky grays.

At the R. I. School of Design antique furniture from the W. G. Roelker collection is on view, and in connection therewith several examples of early American portraiture are shown. There are three Gilbert Stuarts, "Portrait of Mehitable Knight Dexter," lent by Mr. Marc Tiffany Greene, "Portrait of Councillor Dunn" and "Portrait of Mrs. Dunn," lent by Dr. Alex Burgess. In the last example Stuart's remarkable dexterity in rendering textures is proven. A "Portrait of Pamela Andrews" by Robert Feke, a bequest of Miss Sarah C. Durfee, is singularly arresting in color and composition, and speaks eloquently for this remarkable colonial painter who died in Bermuda in 1750. There is also shown a "Portrait of Gilbert Stuart" by John Neagle, a bequest of Isaac C. Bates.

In the Union Station, over the main entrance from the trains, there has recently been installed a large mural painting by Percy F. Albee, assisted by students of the School of Design. The theme is "Roger Williams Welcoming the Home Coming Soldiers and Sailors," and is effectively treated.

Two completed mural paintings from a proposed series of five, to be installed in the Park Museum, were recently shown at the School of Design, and occasioned favorable comment. They are by Percy F. Albee. In their design he has made use of bird forms to carry out the symbolism, comment on which can hardly be fairly made until the completion of the series. Mr. Albee's pronounced individuality in the use of color and originality in design are gradually assuming a more and more appealing mood, losing some of the earlier aloofness.

At the Tilden and Thurber Gallery, Walter Francis Brown is holding an exhibition of 30 Venetian paintings, several of which are views near the American Consulate. "Venice Fog" is a beautiful panel in quieter tones than most of its fellows, and "The Gondola Waits" is an effective canvas, with huge boughs of purple wistaria as a feature of the canvas which is singularly full of beautiful textures. "Sirocco" is the typical Venetian lagoon view with the glowing, rose hued sky and dyed sails of the boats combined in an effective pattern.

Both Mr. Brown and Mr. Burleigh have made a number of good sales which augurs well for a revival of interest in art in this sleepy old town.

William Alden Brown.

BOSTON

No unduly disturbing modernist pictures have been allowed in the 62nd exhibition of the Boston Art Club, and although there is a good showing of the younger N. Y. painters of that ilk, they are represented, on the whole, by their more restrained work, and the result is stimulating. Even Frederick C. Frieseke's well painted "Blue Gown," seen at a far distance, loses the effect of green and yellow melancholy that one gets from the sullen young girl on the sofa from a ten-foot viewpoint. Quite the class of the show, to the present writer's taste, is George Bellows' direct, powerful and honest genre, "The Widow," in which able craftsmanship gives the effect of a strong emotional impulse behind the work. In pleasantness of color, Miss Felicia Waldo Howell's "New England Street" is capital, and there is a considerable firmness in the characterization of place. In Theresa Bernstein's "Patriotic Parade," from the Witter Academy, one longs for a less wobbly sense of structure, but the picture has a welcome emotional quality, a quality which has a more satisfactory expression in her other large picture, "Polish Church, Easter Morning." Can all those faces be so monotonous in color and general semblance? Rockwell Kent's "Winter" is an altogether admirable sensing of the northern boreal season, with none of the sense of depression or mere iciness that too often dominates such subjects. Hayley Lever has a sprightly Gloucester harbor scene, with all nature dancing, and another canvas, showing a little bay sprinkled with as many catboats as a pudding would be with plums if the average small boy dictated the recipe. One solemnly suspects Mr. Lever of jesting.

"The Quarry" and "The Winding River" are stirring examples of Jonas Lie's work, which is too seldom seen here. J. Alden Weir's "Girl with Lute" has winning reticence of mood. Other painters represented include Leon Kroll, Eugene T. Speicher, Albert Sterner, Robert Henri, Gardner Symons, Ivan Olinsky, Roy Brown, Maurice Fromkes and John Sloan.

It is William M. Paxton's turn in the cycle of shows at the Guild of Boston Artists. This is proving one of the most largely attended exhibitions of the season.

The Twachtman show at the Vose Gallery includes "The Frozen Brook," "The Mountain Brook," "Falls in January," and several canvases painted in rural France and Holland, besides "The Winding Path," which the Vose management says is one of the very finest pictures it has ever exhibited. It is a fall scene in the country and a silvery vapor fills the sky above a peaceful homestead vista. The grass is particularly interesting, being painted with a character comparable with that which Corot gave his trees. This Twachtman has a curious quality that at first glimpse would place it less as a production of this painter than of George Inness' later period. "Falls in January" is a superb example, decorative, full of color and action, fascinating in its rhythmic harmonies of line.

Ernest Sherburne.

COLUMBUS (OHIO)

An exhibition by artists of three of the entente nations is on at the public library, brought here by the Columbus Art Association. The showing consists of 34 paintings, 14 of them by distinguished French and British artists and 20 by Americans.

The French and British canvases were originally brought to America for exhibition at the Carnegie Institute, Pittsburgh, and later to be sent to the other large art museums of the country, pending the termination of the war.

Sidney E. Dickinson, who recently returned from Minneapolis, is now engaged upon a portrait of the painter, Arnold Mowntfort.

DUVEEN BROTHERS

PARIS—NEW YORK

TAPESTRIES

PORCELAINS

OBJETS D'ART

H. VAN SLOCHEM

OLD MASTERS
Objets d'Art

26c, King St., St James's, London, S. W. 1

Vernay

Old English Furniture—Old
English Pottery—Old Eng-
lish Glass—Old English Sil-
ver—Old English Pewter.
Original Examples.

New York, 10, 12, 14 E. 45th Street
London, W. 217 Piccadilly

Bourgeois Galleries

Old and
Modern Masters

668 Fifth Avenue New York

At the Rehn Galleries

Mr. Frank K. M. Rehn makes an auspicious inaugural at his newly opened galleries, 6 W. 50 St., with an exhibition of American paintings of good quality. With the exception of Gedney Bunce, who is represented by a brilliant characteristic "Venice," the artists whose work is shown are all living men. By J. Alden Weir, beloved dean of native painters, an autumn woodland landscape gives out all the charm which this naturally sympathetic painter consistently communicates. Extremely subtle in tone, and composed with rare restraint, this Weir in itself is the most favorable endorsement that Mr. Rehn could have in his new venture.

The other selection of work by Childe Hassam, W. L. Lathrop, Howard Giles, Daniel Garber, Frederick Frieseke, W. W. Gilchrist and W. Granville Smith, evinces a fine taste on the part of this new dealer whose admirable training as the son of the well-known marine painter, F. K. M. Rehn, will now prove itself.

Several works by Hassam appear, perhaps the most important being the "Ponte Vecchio" showing the beautiful Florentine architecture in a brilliant, effective light.

The lyric quality of Granville Smith's "Spring" is wholly admirable. This painter shows constant progress and one feels that he is developing a type of landscape expression very personal and rare. Garber's "Old Mill" and "Garden and Cottage" are small pictures executed in a delightfully intimate manner. Lathrop's "Golden Hills" has much beautiful color in it and the composition, with its high skyline and notes of cattle in the middle distance, is original and effective. Helen Turner's "A Long Time Ago" has a quaint atmosphere of days gone and its technique is interesting and efficient. Frieseke's "Bouquet" is in his well known vein. Its sentimentality is obvious.

Bartlett-Birch

Frederic Clay Bartlett and Miss Helen Birch, daughter of Mr. Hugh T. Birch of Chicago, were married Jan. 22 last in Boston.

As soon as passports are obtained the couple will sail for the Orient for a honeymoon trip.

INNESS PAINTINGS

GEORGE H. AINSLIE
615 Fifth Avenue
at 49th Street
NEW YORK CITY

ART AND BOOK SALES

Prof. Parker to Sell Collections

Prof. Herschel C. Parker, the Alaskan explorer and who married a daughter of the well known artist Charles F. Naegle, will sell his collections of Greek glass, Greek and Egyptian bronzes, Rakka and Sultanabad potteries and early sculptures at Clarke's auction rooms, 5 W. 44 St., on the afternoons of Feb. 6-8 next. Notice of the collections will be made next week.

Alien Art Objects Sale

At a sale, at the Anderson Galleries, on Mon. aft., of art objects, including Chinese porcelains, Italian textiles, German sculptures, French, English and Italian (XIV to XVIII century) bronzes, sculpture and furniture, for the account of A. Mitchell Palmer, alien property custodian, a total of \$42,752 was realized. Among the many bidders were Felix L. Warburg, S. J. Bloomington, Henry E. Huntington, F. Kleinberger, Joseph Duveen, Paul Reinhardt and Mrs. Bernard Gimbel.

The feature of the sale, No. 57, a Louis XVI suite of furniture, 8 pcs., covered in embroidered silk after designs of Philip Lascelle, went to Max Bruell for \$23,500. Mr. Bruell was presumably acting for Duveen Bros., who had a third interest in the suite. The second highest price, \$3,600, was paid by M. Magnus for No. 55, a French Louis XV rosewood table, 29 in. high, 67 in. long, 33 in. deep.

Other interesting items sold were:

No. 54, French, Louis XV rosewood table, 30 in. high, 48 in. long, 25 in. deep. P. W. French & Co., \$1,550.
No. 38, XV century Italian walnut cassone, 34 in. high, 77 in. long, 25 in. wide. Felix L. Warburg, \$1,400.
No. 45, set of six English, XVIII century, Chipendale chairs, 38 in. high. Ginsberg and Levy, \$1,000.
No. 53, French, Louis XVI rosewood secretaire. M. Nathan, \$625.
No. 34, Italian, XV century stucco relief, style of della Robbia, 29½ in. by 19½ in. F. L. Wagner, \$600.
No. 35, pair Italian, XVII century walnut stands, 44 in. high. J. V. Brown, \$525.
No. 51, late XVIII century terra cotta bust of a young man, 18 in. high. Metropolitan Museum, \$470.

Halsey Furnishings Sale

Antique and modern furniture, European and Oriental porcelain and other art objects from the estate of the late Frederic R. Halsey, sold at the Anderson Galleries, on the afts. of Wed. to Sat. inclusive, of last week, brought a total of \$31,044.

The leading price, \$1,400, was paid by an anonymous buyer, for No. 298, a massive Louis XV modern commode, highly ornamental, 35 in. high, 57 in. long and 24 in. wide.

No. 558, a large Persian XIX century, Kirman rug, 14 ft. x 10 ft. 8 in., went to Mr. E. T. Toomey, for \$1,200, the second highest price.

No. 305, another massive Louis XV modern commode, ornamental, 38 in. high, 70 in. long, 25 in. wide, was purchased by Mr. A. O'Dell for \$1,100.

Other notable items, with names of buyers and prices, follow:

No. 304, massive French ormolu clock group, 39 in. high, 40 in. long, 13 in. wide. Anonymous buyer, \$1,000.
No. 421, Louis XV salon suite, 5 pieces, covered with Aubusson tapestry. J. Harding, \$1,000.
No. 548, pair Louis XV pedestals, 50 in. high, 15 in. sq. top. E. Burrow, \$1,000.
No. 550, Sevres revolving vase on pedestal, 6 ft. 4 in. high; pedestal base, 29 in. square. L. W. Baker, \$1,000.
No. 534, carved gilt drawing room suite. A. Flat-tau, \$800.
No. 159, bronze group, "The Four Seasons," 4 pieces, 37 in. high. F. A. Lawlor, \$625.
No. 565, XIX century Kurdish runner rug, 13 ft. 10 in. by 3 ft. 3 in. N. Macy, \$610.
No. 396, pair Chinese early XVIII century Imari vases, mounted as candelabra in modern Louis XV style, 27 in. high; mounted, 7 ft. 6 in. high. J. Harding, \$600.
No. 594, pair bronze and ormolu vase-shaped urns, 34 in. high. E. Bartley, \$600.
No. 564, large modern Persian hunting rug, 16 ft. by 12 ft. W. H. Fluharty, \$575.
No. 535, Louis XV four-fold carved and gilt screen, 6 ft. 7 in. high. E. Burrow, \$550.
No. 402, Louis XV two tier tea table. E. Bronson, \$512.

Signor Guglielmetti Here

Signor Cesare Guglielmetti, long associated with Prof. Elia Volpi, and who went to Italy last Spring, recently returned from Genoa on the Verdi, and will remain here until the Spring. He is at the Sestieri Gallery No. 547 Fifth Ave. Signor Guglielmetti reports that the art business in Italy is surprisingly good, and art works bring astonishingly high prices, especially late XVIII and XIX century pictures and objects, notably those of the Neapolitan school. He made a tour through Italy, saw the leading antiquarians and they reported they had little left. The Italian Government, Signor Guglielmetti says, is redecorating and arranging the Palazzo Venezia in Rome, to make of it a Renaissance Museum. He was surprised to find how Italy is waking up, and the warm feeling towards America and the Americans that prevails universally. He was in Rome on the eve of President Wilson's arrival there, and saw the beautiful street decorations arranged by the famous architect Bazzani.

HENRY REINHARDT & SON

Old and Modern
PAINTINGSNew York
565 Fifth AvenueChicago
536 S. Michigan AvenueParis
12 Place Vendome

ARTISTS' EXHIBITION CALENDAR

AMERICAN WATERCOLOR SOCIETY annual exhibition, National Arts Club, 119 E. 19 St., Feb. 6 to 28; exhibits received Feb. 1 between 10 and 6.
PENNSYLVANIA ACADEMY, Broad and Cherry Sts., Phila., Pa.—One hundred and fourteenth annual exhibition of oils and sculptures, Feb. 9-Mar. 30, 1919.
SALMAGUNDI CLUB Exhibition and Auction, 47 Fifth Ave.—Feb. 7-14; exhibits received Feb. 1.

CALENDAR OF SPECIAL NEW YORK EXHIBITIONS

Allied Artists of America, Fine Art Galleries, 215 W. 57 St.—to Feb. 11.
Arlington Art Galleries, 274 Madison Ave.—Oil paintings and miniatures by Nicolaus S. Mascoud, Feb. 3-15.
Arden Gallery, 599 Fifth Ave.—Paintings by John C. Johansen, Feb. 5-26.
Art Alliance, 10 E. 47 St.—Third annual exhibition of hand decorated textiles, antique textiles lent by members of the Needle & Bobbin Club, to Feb. 15.
Art Students' League, 215 W. 57 St.—Drawings by Boardman Robinson and Art Young, to Feb. 8.
Babcock Galleries, 19 E. 47 St.—Group of pictures by Alexis Jean Fournier, to Feb. 5.
Bonaventure Gallery, 601 Fifth Ave.—Pastels and drawings of XVIII century.
Braus Art Gallery, 2123 Broadway, at 74 St.—New paintings by well known artists, through Feb. 11.
City Club of N. Y., 55 W. 44 St.—Paintings by modern artists, to Feb. 5.
Daniel Gallery, 2 W. 47 St.—Recent work of Samuel Halpert, to Feb. 8.
Dudensing Galleries, 45 W. 44 St.—Watercolors and oils by American and foreign artists.
Ehrich Gallery, 707 Fifth Ave.—Unusual paintings by old masters.
Ferargil Gallery, 24 E. 49 St.—Works by Edward L. Redfield, through Feb.
Folsom Gallery, 560 Fifth Ave.—Paintings by American artists, including examples of the late Henry G. Dearth, to Feb. 8, incl.
Hotel Majestic Art Salon, Central Park W.—Paintings by Carlton Fowler, to Feb. 5.
Kingore Galleries, 24 E. 46 St.—Original designs in color by Boris Anisfeld for the American Premiere of La Reine Fiamette, to Feb. 8, incl.
Little Gallery, 4 E. 48 St.—Hand-loom work by the Tenafly Weavers.
Lotos Club, 110 W. 57 St.—Loan exhibition of XVII century paintings, through Feb. 4.
Macbeth Galleries, 450 Fifth Ave.—Paintings by Charles H. Davis and Paul Dougherty, to Feb. 8.
MacDowell Club, 108 W. 55 St.—Group exhibition of paintings, to Feb. 9.
Metropolitan Museum, Central Park at 82 St. E.—Open daily from 10 A. M. to 5 P. M., Saturdays until 10 P. M., Sundays 1 P. M. to 5 P. M. Admission, Monday and Friday, 25c., free other days.
Milch Galleries, 108 W. 57 St.—Paintings and drawings done at the front, by S. J. Woolf, to Feb. 22.
Montross Gallery, 550 Fifth Ave.—Works by Gari Melchers, to Feb. 15.
Mussmann Gallery, 144 W. 57 St.—Watercolors by Caroline Van H. Bean, Feb. 3-15.
National Arts Club, 119 E. 19 St.—Fifty-second annual exhibition of the American Watercolor Society, Feb. 6-28.
New York Public Library—Print Gallery (Room 321)—The War Zone in Graphic Art, including etchings and other prints depicting eastern France and Belgium during the seventeenth-nineteenth centuries.
Memorial exhibitions of etchings by J. C. Nicoll and wood engravings by Elbridge Kingsley. War lithographs by Brangwyn, Bone, Pennell and Copley. Print Gallery (room 321): War Zone in Graphic Art.—Stuart Gallery (room 316): Master Ornamentalists.
Pratt Art Gallery, Pratt Institute, Brooklyn—Paintings and drawings by Abel Pann, to Feb. 5, incl.

Ralston Galleries, 567 Fifth Ave.—A selection of rare old French and English prints, in color and black and white.

Rehn Galleries, 6 W. 50 St.—Opening exhibition of works by Hassam, Metcalf, Dearth, Weir, Murphy, Tyron, Lathrop, Wyant and Inness, to Feb. 15.
Satinover Galleries, 27 W. 56 St.—Paintings by old masters and art objects.

556 Fifth Ave.—Under the direction of Mrs. Albert Sterner, paintings by Eugene Higgins, through Feb. 8.

Whitney Studio, 8 W. 8 St.—Drawings and paintings by Randall Davey and Gifford Beal, to Feb. 13.

ART AND LITERARY AUCTION SALE CALENDAR

American Art Association, 6 East 23 St.—The notable and extensive collection of illustrated books and caricatures from the private library of Mr. J. Barton Townsend of Philadelphia, by order of the owner, Tues. Thurs. Feb. 4-6, at 3 and 8.15 o'clock P. M. Exhibition Jan. 29 to date of sale.

The important collection of ancient arms and weapons formed by the connoisseur Mr. Theodore Offerman. To which has been added a number of fine specimens from several other important private collections. Fri. and Sat., Feb. 7-8, at 2:30 o'clock. Exhibition Feb. 3.

A collection of old and modern paintings of importance, for account of several estates, and for private owners in the Plaza Ballroom, on Mon. and Tues. eve., Feb. 10-11. Exhibition Feb. 3 to date of sale.

Paintings by masters of the old and modern schools, for the account of several estates and for private owners; on view to dates of sale, Mon. and Tues. eve., Feb. 10-11, in the grand ballroom of the Plaza.

Anderson Art Galleries, Park Ave. and 59 St.—Sales of inscribed books and MSS. formerly in the collection of the late James Carleton Young, Part II. MSS. of Carmen Sylva, Alexander Dumas; Eugene Field, Anatole France, Pierre Loti, Joaquin Miller, Paul Verlaine, and others. Books inscribed by Edwin Arnold, Theodore de Banville, Hall Caine, Georges Clemenceau, Gabriele d'Annunzio, Alphonse Daudet, Maurice Materlinck, Frank S. Stockton, Emile Verhaeren, and many others. Feb. 3-5, incl.

Clarke's Auction Rooms, 5 W. 44 St.—By order of Prof. H. C. Parker, the well known scientist and explorer, of his fine collection of Greek glass, of Greek and Egyptian bronzes, Rakka and Sultanabad potteries of IX and X centuries; and sculptures; also an assemblage of rare textiles, Persian pteries, ancient rug and tapestries from the gallery of a well known French connoisseur; on view Mon., Feb. 3, to dates of sales: Thur., Fri. and Sat. Feb. 6, 7 and 8, at 2:30 P. M.

Heartman's, 129 E. 24 St.—Rare Americana, including many varieties, Fri., Feb. 14, at 11 A. M.

BOSTON—C. F. Libbie & Co., 579 Washington St. Books and prints relating to Washington and Lincoln, Washington portraits and various interesting items, Tues. & Wed., Feb. 11 and 12, at 10 and 2 o'clock.

AUCTION EXHIBITIONS

Anderson Galleries, Park Ave. and 59 St.—Part XIII (and final) of the famous collection of prints made by the late Frederic R. Halsey, consisting of English, Dutch, and French mezzotints of the XVII, XVIII, and early XIX centuries, mostly portraits, color plates, stipples, and miscellaneous engravings. To be sold eve. of Feb. 10-14, incl. Exhibition Feb. 3 to date of sale.

Arnold Mountfort has just completed a colorful and interesting full-length portrait of Mrs. Tracy Dows, which is exhibited at his studio, 146 W. 55 St.

Oscar Fehrer spent the past summer at Lyme, Conn., where he painted a number of outdoor canvases, including figures and landscapes, several of which are shown in various exhibitions.

Architectural League Library Sale

Books from the library of The Architectural League, with first editions colorplate books, Americana, autograph letters, etc. from other collections sold at the Anderson Galleries, Tuesday afternoon, brought a total of \$3,565.85.

No. 111, a collection of early issues of the Architectural Works of Jean-Baptiste Francois and Charles-Francois Pieranesi (Rome, v. d.), went to George D. Smith for \$680.

No. 83, "Antiquities of Mexico," by Lord Kingsbrough (London, 1831-48), was purchased by George D. Smith for \$475.

No. 61, "Egypt," published by order of Napoleon (Paris, 1809-22), 22 volumes went to the Explorers Club for \$250.

Sale of Household Appointments

The contents of the Merritt Lund Mansion at Glen Head, L. I., together with antique household appointments removed from Lenox, Mass., sold at Silas's Fifth Avenue Art Galleries, on the afternoons of Tuesday to Saturday, inclusive, of last week brought a total of about \$85,000.

A XVII century Italian tapestry panel, 13 ft. 9 in. x 8 ft. 3 in. went to Mr. Sanford for \$1,500; the same buyer paid \$975 for an early XIX century needlework picture. A Brussels tapestry panel, 9 ft. 3 in. x 8 ft. 1 in. was purchased by Fred. Housmann for \$875, and an old Flemish tapestry panel, 8 ft. 9½ in. x 15 ft. 1 in. went to Francis X. Bushman for \$710.

Moore Oriental Art Sale

Rare Oriental art objects, belonging to the estate of the widely known "expert," Rufus E. Moore, were sold at the American Art Galleries this week. At the first session, Mon. aft., 231 items were sold for a total of \$32,480. No. 217, green jade brushholder, 5½ in. high, 7¾ in. diameter, was purchased by F. J. Pope for \$3,300, the top price of the session.

Other items sold were:

No. 214, Chien Lung white jade hanging vase, 12 in. high. H. Grimes, \$3,000.
No. 200, large Imperial green and black jadeite vase and cover, 11¼ in. Brooklyn Museum, \$2,450.
No. 191, white jade tripod censer and cover, 6 in. high, 8¾ in. long. H. J. Barrett, \$2,000.
No. 229, rock crystal vase with cover, grotesquely carved, 15 in. high, 7¼ in. by 5 in. wide. F. J. Pope, \$1,300.
No. 225, Chien Lung large white jade dish, 12½ in. from the Prince Kung collection. H. Grimes, \$1,200.
No. 231, important French silver altar tabernacle, 100 years old, for a Spanish monastery, 30 in. high, 26 in. long, 13½ in. wide. W. W. Seaman, agt., \$1,100.
No. 210, red and white carnelian agate carving, 6½ in. by 7¾ in. William Richmond, \$700.
No. 201, Italian rock crystal coupe, 9½ in. high, 6¼ in. long. William Richmond, \$550.

At the second session, Tuesday afternoon, 197 items sold, brought a total of \$11,281.50.

No. 428, pair of bronze offering stands with original covers, 17½ in. high, 16½ in. wide, went to K. Oshima for \$420.

No. 342, Kang-hsi jardiniere and original cover, 9 in. high, 8¾ in. diam. R. H. Lorenz, agt., \$330.
No. 333, Kang-hsi blue and white Hawthorn jardiniere, 6 in. high, 8¾ in. diam. H. Brenner, \$310.

The third session, Wed. aft., brought \$16,255.50 for the 197 items dispersed.

The top price of the session, \$1,000, was paid by Yamanaka & Co. for No. 520, Yuan large decorated porcelain jar, 11¼ in. high.

Other items sold were:

No. 491, Juan decorated gallipot, 11¼ in. high. Toneying & Co., \$450.
No. 499, early Kang-hsi decorated porcelain sweetmeat jar, 7¼ in. high. O. M. Roberts, \$430.
No. 453, Chien-lung cloisonne enamel oviform vase, 16 in. high. W. W. Seaman, agt., \$390.
No. 624, Han pottery vase, 13½ in. high. O. M. Roberts, \$390.
No. 444, Chien-lung cloisonne enamel tripod censer with cover, 10½ in. high, 10 in. diam. A. W. Israel, \$370.

Art Club's Costume Parade.

The Art Workers' Club annual "Parade" of models in gowns of various periods, Jan 18, was especially inspiring this year, and many noted painters and illustrators were represented and in addition there were periods, especially designed were exhibited by the attractive models with the object of showing the artists the useful and inspiring costumes that may be rented in the Club's costume bureau. All of the allied countries were represented and in addition there was the Hindu, Greek, Egyptian, Spanish and Scandinavian. Gowns of 1830 and 1860, Watteau, Spanish dancers, college girls, ballet costumes, old ladies in caps and kerchiefs, Joan of Arc and stunning modern evening gowns were "paraded" in the gorgeous array. The club rooms were artistically decorated and tea was served. The event proved to be one of the most interesting ever given by the club. Among the artists who attended were Irving Wiles, William J. Whittemore, Richard Maynard, Lawton Parker, Victor Hecht, Carle Blenner, and William Bishop, Herschberg, Jackson and Hall, the illustrators.

Glenn Newell left his studio at Dover Plains, N. Y., late in the autumn for N. Y. and is settled for the winter in his Carnegie Hall studio, where he has a number of fine landscapes and cattle pictures. Several examples of his summer's work have been sold.

The WHITNEY STUDIO

8 WEST 8
NEW YORK

Drawings and Paintings

by

RANDALL DAVEY

and

GIFFORD BEAL

NOW ON
EXHIBITIONWeekdays 10 a. m. to 5 p. m.
Sundays 3 to 5 p. m.

PAINTINGS

BY
American Artists

WILLIAM MACBETH

Incorporated

450 Fifth Avenue—40th Street—New York City

FERARGIL

24 East Forty-ninth Street

Works by Edward L. Redfield

February 1 to March 1

Paintings by American Artists,
Mezzotints, Etchings, Mirrors
and Frames at BRAUS
GALLERIES, 2123 Broad-
way, and 358 Fifth Avenue

RARE AMERICANA

Including unknown Aitken imprint; "Low
Politician Outwitted," unusual American
Poetry; very fine Revolutionary Material;
five Boston Massacre Orations; rare
Broadside, etc., etc.

To be sold at auction

Friday, February 14, 1919

at 11 o'clock in the morning

at HEARTMAN'S

129 East 24th Street New York City

Morten-Lawrence-Inglis Picture Sale

Some 91 pictures from the collections of
the late Alexander Morten, Frank R. Law-
rence and James S. Inglis with the excep-
tion of two watercolors by the late Henry
W. Ranger and a pastel by Degas—all oils,
were sold in the Plaza Ballroom on Wed-
nesday evening last by Mr. Thomas E.
Kirby of the American Art Association for
a total of \$54,110—a good result, as a num-
ber of the works were old fashioned, too
large examples or not entirely character-
istic of the painters. There was a good
attendance and interest centered in the
examples of Renoir, Mary Cassatt, Degas
and Courbet among the foreign pictures,
and in those of Twachtman, and especially
Albert P. Ryder among the Americans.
The highest price—\$8,800—a record one for
a pastel by Degas in this country, at least,
was paid by Knoedler and Co. for "La
Femme Couchée." The same firm bought
a fair example of Mary Cassatt, "Woman
with a Red Corsage with Infant" for \$2,550.

The fine example of A. P. Ryder,
"Pegasus" brought \$4,400 from William M.
Macbeth. The five other Ryders sold only
fairly well. There were some bargains,
notably W. Gedney Bunce's "Moonlight—
Venice" which Mr. K. Edwards secured for
only \$1,700, the finest example of David
Johnson ever seen at an auction, which
went to Mr. F. W. Gordon for only \$250.

The pictures sold with artists' names,
titles, sizes, buyers' names and sale prices
follow:

No.	Artist	Title	Buyer	Price
1.	Robinson, Wm. S.	"Wind Clouds," 7 1/4 x 9 3/8, J. J. McCarthy		\$20
2.	Weir, J. A.	"On the Beach," 5x7, C. W. Kraushaar		120
3.	Ryder, A. P.	"Travelers at Dusk," 7x11 1/4, C. W. Kraushaar		210
4.	Blakelock, R. A.	"Marine, Seal Rock," 7x4 1/2, A. W. Bahr		100
5.	Ryder, A. P.	"Landscape Sketch," 5 1/4 x 7 1/4, A. W. Bahr		130
6.	Ribot, A. T.	"St. Sebastian," 9 3/4 x 7 3/8, F. L. Grunewald		50
7.	Inglis, W. T.	"Boulogne Harbor," 8 1/2 x 10 1/2, A. A. Healy		40
8.	Jacque, C. E.	"Children and Sheep," 7 1/2 x 10, C. W. Baird		50
9.	Monticelli, A.	"In the Woods," 10 1/2 x 8 1/4, Constance Ter. Allsattouff		140
10.	Maris, Jakob.	"Landscape and Figure," 5 3/4 x 11, Holland Galleries		100
11.	Ryder, A. P.	"The Equestrian," 8 3/4 x 11 1/4, C. W. Kraushaar		525
12.	Robinson, W. S.	"In the Valley, Arkville, N. Y.," 7 1/4 x 9 3/8, C. H. Bull.		30
13.	Robinson, W. S.	"The Day's Ending," 7 1/4 x 9 3/8, Mrs. G. M. Luykt		45
14.	Minor, R. C.	"Moonrise," 9 x 10 1/4, T. J. Whalen		125
15.	Bonvin, F.	"Still Life," 7x9, E. Hesterbrook		65
16.	Fantin-Latour	"Still Life," 6 1/4 x 10, C. W. Kraushaar		160
17.	Cazin, J. C.	"From My Studio Window," 5 3/4 x 8 1/4, Seaman, agt.		280
18.	Monticelli, A.	"Fantasy," 12x6, L. A. Osborne		170
19.	Blake, Wm.	"Centaur Enlevant Une Nympe," 7 1/4 x 10 1/4, A. W. Bahr		140
20.	Barry, A. L.	"Landscape," 8x15 1/4, Dr. Riefstahl		170
21.	Rousseau, P.	"Still Life," 9x13 3/4, F. L. Grunewald		65
22.	Daubigny, C. F.	"A Tragedy Suggested," 6 1/4 x 5 3/4, R. S. Hull		35

23.	Millet, J. F.	"Harvest Laborer," 8x10 1/2, C. W. Kraushaar	210
24.	Millet, J. F.	"Knitting," (La Grande Bergerie) 11 1/4 x 8 1/2, C. Hastings	370
25.	De Chavannes	"Female Figure," 15x8 1/2, A. W. Bahr	325
26.	Felix Mettling	"A Cup of Wine," 12 1/2 x 9, Seaman, Agt.	210
27.	Ryder, A. P.	"Late Afternoon," 10x9 1/4, Wm. Macbeth	775
28.	Miller, K.	"The Quickening," 13 3/4 x 10 3/4, Rudert, Agt.	100
29.	Weir, J. A.	"Roses," 8x10, Knoedler & Co.	260
30.	Bunce, W. G.	"A Venetian Street," 9x13 1/4, C. Hastings	200
31.	Robinson, T.	"Fishing Boats," 10x16, A. A. Healy	100
32.	Enneking, J.	"Sunset," 10x14, Bernet, Agt.	250
33.	Wiles, I. R.	"A Spanish Girl," 14x9, Holland Galleries	150
33a.	Henner, J. J.	"Nude," Holland Galleries	290
34.	Rix, J.	"Sunset on the Coast," 5 1/2 x 16 1/2, P. J. Goodhart	80
35.	Ryder, A. P.	"The Pond," 12 1/4 x 16 3/4, Wm. Macbeth	625
36.	Ryder, A. P.	"Homeward Bound," 10 3/4 x 16, A. P. Egner	850
37.	Diaz	"Figure Sketch for Large Religious Composition," 13 3/4 x 9, Dr. Riefstahl	80
38.	Michel, G.	"Landscape," 12x18, R. S. Hull	130
39.	Fichel, E.	"Jealousy," 16 1/4 x 12 1/4, Arlington Galleries	175
40.	Brown, J. L.	"Horse and Soldier," 13 1/2 x 18 1/2, E. Hesterbrook	130
41.	Miller, K. H.	"The Idol," 15x12 1/2, Rudert, Agt.	55
42.	Myers, J.	"Gossips," 16x12, A. F. Egner	160
43.	Higgins, E.	"Convicts," 12 1/4 x 17 1/2, A. W. Bahr	30
44.	Miller, C. H.	"Landscape, Long Island," 13 1/4 x 19, F. J. Heaney	150
45.	Inglis, W. T.	"Kettle Island, Magnolia, Mass.," 11 1/4 x 16 1/4, G. M. Luykt	35
46.	Bunce, W. Gedney	"Watermelon," 15x17, T. Sylvester	60
47.	Renoir, A.	"Deux Femmes," 18x13 1/2, Knoedler & Co.	400
48.	Raffaelli, J. F.	"At the Mirror," 22x18 3/4, C. W. Kraushaar	625
49.	Ryder, A. P.	"Pegasus," 12x11 1/4, Wm. Macbeth	4,400
50.	Sisley, A.	"Le Quai A Sable," 18x21 1/4, C. W. Kraushaar	3,500
51.	Renoir, A.	"Femme Lisant Un Journal Illustré," 18x21 1/4, Durand Ruel	4,000
52.	Roybet, E.	"An Algerian Beauty," 16x12 3/4, Dr. F. Frank	90
53.	Ranger, H. W.	"The River Thames," (Watercolor), 14x17, F. J. Heaney	80
54.	Higgins, E.	"To the Next Town," 18 1/2 x 18 3/4, Seaman, Agt.	60
55.	Hassam, Childé	"The Blue Sea and the Bather," 19 1/2 x 21, Rehn Galleries	1,200
56.	C. Harry Eaton	"Autumn Landscape," 16x24, Seaman, Agt.	700
57.	Ranger, H. W.	"A River in Holland," 18x26, Bernet, Agt.	1,700
58.	Bunce, W. G.	"Moonlight, Venice," 15x25, K. Edwards	1,800
59.	Wyant, A. H.	"In the Forest," 16x20, Bernet, Agt.	190
60.	Hill, C. F.	"Landscape," 19 1/2 x 23 1/2, R. S. Hall	160
61.	Kost, F. W.	"Carman's River, Long Island," 22x28, F. J. Heaney	625
62.	Dewey, C. M.	"Gray Day, Shropshire, England," 20x24, Bernet, Agt.	400
63.	Williams, F. Ballard	"A Railroad Yard," 27x32, E. A. Bates	100
64.	Ranger, H. W.	"A Railroad Yard," (Watercolor), 22x28, Knoedler & Co.	250
65.	Johnson, David	"A Quiet Nook," 24x20, F. W. Gordon	500
66.	Ryder, A. P.	"Diana," 28 3/4 x 19 3/4, A. W. Bahr	275
67.	Lawson, E.	"Nocturne," 26x29, C. W. Kraushaar	110
68.	Miller, K. H.	"The Suppliant," 27x23, Wm. Macbeth	975
69.	Minor, R. C.	"Edge of the Forest," 30x22, Dr. F. Frank	2,200
70.	Courbet, G.	"Blacksmith's Shed," 23 1/2 x 29, Dr. F. Frank	2,550
71.	Cassatt, M.	"Femme Au Corsage Rouge Et Enfant," 27x20 1/4, Knoedler & Co.	8,800
72.	Degas	"Femme Couchée," 20 1/4 x 26 1/4, Knoedler & Co.	175
73.	Mettling	"The Bath," 22 inches square, R. S. Hull	150
74.	Michel, G.	and Brown, J. L., "Land- scape, Huntsmen and Hay Wagon," 18x24 1/2, Holland Gall.	2,900
75.	Hassam, Childé	"Ironbound," 30x25, C. Hastings	210
76.	Lawson, E.	"Old-Fashioned Circus," 25x30, Dr. F. Frank	800
77.	Thompson, Juliet	"Portrait of Mrs. Leslie Carter," 29 1/2 x 24 1/2, E. Westerbrook	225
78.	Weir, J. A.	"Roses," 31 1/2 x 21, Knoedler & Co.	
79.	Lawson, E.	"The Speedway," 25x30, C. W. Kraushaar	

Total.....\$54,110

Herschel V. Jones Library Sale

The sale of the library of Herschel V. Jones (section H-P) was continued at the Anderson Galleries this week.

At the fifth session, Wed. aft., 187 items were dispersed for which a total of \$25,559.50 was realized.

The leading price of the session, \$3,600, was paid by George D. Smith for No. 909, "Horae Beatae Mariae Virginis," printed on vellum, with woodcuts illustrating Bible History and device of Simon Vostre, with "Almanach for 18 years" (1513-1530).

The second highest price, \$3,300, was paid by Rosenbach & Co. for No. 875a, "Thersytes," by Jasper Heywood (London, 1550-1560), first edition of this early English play of which only two other copies exist.

No. 908, "Horae," Royal Book of Hours, printed on vellum by Verard during the reigns of Louis XII and Francois I, 1503, only one other copy known, was purchased by George D. Smith for \$3,000.

Other items sold were:

No. 907, "Horae," Franco-Spanish MS. of the XV century, written on vellum in Paris (?), richly illuminated. George D. Smith, \$2,850.
No. 893, "Sanctus Epistolae," by S. Hieronymus (Mainz, 1470), an undescribed, newly discovered issue. Dr. J. Martini, \$1,950.

No. 854, "Hesperides," by Robert Herrick (London, 1648), rare first edition, Perkins copy with bookplate. George D. Smith, \$1,235.
No. 906, "Amanda," by Nicholas Hookes (London, 1653), very rare first edition copy with a distinguished pedigree. Rosenbach & Co., \$1,000.
No. 923, an illuminated MS., executed by N. Jarry Paris, 1656), very scarce. J. F. Drake, \$1,000.

At the sixth session Wed. eve., 187 items were sold for a total of \$41,407.50.

No. 1070c, MS. of Boccaccio's "De la Cas des Nobles Hommes et Femmes" on vellum with illuminations (Bruges [?] 1462), apparently written for the noble family of the Princes of Chimay, went to George D. Smith for \$4,000, the biggest price.

No. 970, "The Imitation of Christ," by Thomas A Kempis (Augsburg, 1470) editio princeps of one of the most famous books in the world, from the press of the first Princes of Chimay, went to George D. Smith for \$4,000, the highest price.

Other items sold were:

No. 965, Poems by John Keats (London, 1817), presentation copy of the rare first edition. Rosenbach & Co., \$2,400.

No. 953, "Chlorida," by Ben Jonson (London, 1630), rare first edition. Bridgewater copy with bookplate. George D. Smith, \$1,110.
No. 997, "Knack" (London, 1596), first edition of a very rare play. The Heber-Devonshire copy. George D. Smith, \$1,110.

No. 951, "Catiline, His Conspiracy," by Ben Jonson (London, 1611), scarce first edition with Locker and Hoe bookplate. George D. Smith, \$1,050.
No. 1048, "Lucasta," by Sir Richard Lovelace (London, 1649), rare first edition. Wm. H. Hill, \$925.

The third and final session of the sale, Thursday afternoon, brought a total of \$48,130.75, making a grand total of \$115,097.75.

The details of the third session will be given next week.

EXHIBITIONS OPEN SUNDAYS, 1-5 P. M.

EXHIBITIONS AND SALES AT THE
ANDERSON GALLERIES

PARK AVENUE & 59th STREET, NEW YORK

On Public Exhibition from Monday, February Third

PART XIII

OF THE PRINT COLLECTION OF THE LATE

FREDERIC R. HALSEY

To be sold on the evenings of Monday, Tuesday, Thursday and Friday,
February 10th, 11th, 13th and 14th, at 8:15 o'clock

Included are rare Mezzotints by Valentine Green, J. R. Smith, Thomas Watson, Color Prints after Morland, Fine French 18th Century Color Prints, and an extensive collection of Portraits of Celebrities.

ESTABLISHED 1890

The Ehrich Galleries

Dealers in

Paintings by "Old Masters"

707 FIFTH AVE., at 55th St., NEW YORK

WE specialize in "Old Masters," not only those of the European schools but those of America as well—including such early artists of our own country as Copley, West, Stuart and Sully. "Old Masters" satisfy something more than the taste for beautiful pictures; they are surrounded by the glamour and romance of the past.

Photographs of Paintings in the Galleries on request.

ARLINGTON GALLERIES

274 Madison Avenue, bet. 39th & 40th Streets

MODERN PAINTINGS

Exhibition by American Artists
Every Fortnight During the Season

On View

Pastels and Drawings,
Mainly of the 18th Century

Bonaventure Galleries

601 FIFTH AVENUE, NEW YORK

near 48th Street

FOR SALE. Napoleonic Relic—Flower piece by Abraham Mignon, given by Joseph Bonaparte, King of Spain, to his brother, Jerome Bonaparte, as a wedding present on his marriage to Miss Patterson of Baltimore. Address: Patterson, c/o American Art News Co., 15 E. 40 St., N. Y. City.

AN OLD and unusually fine decorative canvas with figures, in good condition, Correggio School at very low figure, as owner is giving up housekeeping. Address "G," American Art News Office.

Tartoue Divorce Case On

Mrs. Alma Dodsworth Tortoue has filed suit for divorce at Belfast, Me., from her husband, Pierre Tartoue, the portrait painter, who now has a studio at the Plaza Hotel. The suit is, apparently, the sequel to the formal separation of the two which took place last summer. Wilful and cruel refusal to provide suitable support for her is charged by Mrs. Tartoue in her complaint. Mrs. Tartoue is the only daughter of Mr. and Mrs. T. George Dodsworth of N. Y.

That the couple had separated was first known late last September, although the formal papers of separation had been signed nearly two months earlier. Mr. Tartoue then went to Argentina where, it is reported, he made a small fortune.

Madame de Francheville will hold a private view of her latest portraits at her studio, 53 W. 39 St., on Saturday, Sunday and Monday, Feb. 1, 2 and 3, from 10 to 5 o'clock.

Mr. Charles A. Munn has purchased for his collection of early Americans, through Mrs. Berry, a portrait of Alexander Hamilton from the Reuling collection of Baltimore.

Henning Ryden recently completed an unusually fine portrait of Mrs. Gibson Gleanzer, daughter of Admiral Gibson. The subject is shown in a green gown against a gold background.

Mary Alice Doull, who spent the summer and autumn in Canada painting oil and miniature portraits, has returned to her New York studio, 96 Fifth Ave.

At his Gainsborough studio, Henry Rittenberg is painting a three-quarter length seated portrait of the Hon. James M. Beck. He is also at work upon a portrait of Mrs. Bernard Prentice.

Juliet Titworth is spending the winter at Daytona, Fla., where she will paint portraits and landscapes.

LEWIS AND SIMMONS

*Rare Objects of Art
and Old Masters*

605 Fifth Avenue
NEW YORK

LONDON—180 New Bond Street
PARIS—16 Rue de la Paix

R. C. & N. M. VOSE

ESTABLISHED IN 1841

HIGH CLASS PAINTINGS

EARLY ENGLISH
BARBIZON
AMERICAN
MODERN DUTCH

BOSTON

398 BOYLSTON STREET

Scott & Fowles ART GALLERIES

590 Fifth Avenue

Between 47th and 48th Streets
NEW YORK

JACQUES SELIGMANN

57 Rue St. Dominique

(Ancien Palais Sagan)

PARIS

Jacques Seligmann & Co.
INC.

705 Fifth Avenue
NEW YORK

THE RALSTON GALLERIES

HIGH CLASS PAINTINGS
OF THE EARLY ENGLISH
& BARBIZON SCHOOLS

*Original Etchings
Colored Sporting Prints
& Old English Mezzotints*

567 FIFTH AVENUE - NEW YORK
AT 46th STREET

THURBER ART GALLERIES

*American and
Foreign Paintings*

75 EAST WASHINGTON STREET
CHICAGO, ILL.

Satinover Galleries

IMPORTERS OF
Selected Old Masters

27 West 56th Street - New York

THE Folsom Galleries

560 Fifth Avenue (Dreicer Building)
NEW YORK

AMERICAN PAINTINGS
Rare Persian Faience

DREYFOUS

582 FIFTH AVE. NEW YORK

Antique and Modern
WORKS OF ART

Furniture, Enamels, China,
PARIS Fine Leather Goods, Etc. LONDON

Young's Art Galleries

Paintings

by

American Artists

Art Notes and notices of current
exhibitions mailed on request

66 East Jackson Boulevard
CHICAGO

Holland Galleries

(Established 1858)

American and Foreign Paintings

500 FIFTH AVENUE, NEW YORK
N. W. Cor. 42nd St.

Charles of London
718 Fifth Avenue
New York

N. E. MONTROSS

Works of Art

MONTROSS GALLERY

550 FIFTH AVE. NEW YORK

E. C. BABCOCK

Successor to Snedecor & Co.
Established by John Snedecor in 1852

Fine Quality Paintings

19 EAST 49th STREET NEW YORK

FRANK PARTRIDGE

*Old English Furniture
Antique Chinese Porcelains*

& WORKS OF ART

741 FIFTH AVE. NEW YORK
26 King St., St. James', London

C. & E. CANESSA

Antique Works of Art

Paris: 125 Champs Elysees
Naples: Piazza di Martiri
New York: 1 West 50th St.

ACKERMANN

Sporting Paintings

Rare Prints : :

New York . . . 10 East 46th Street
Chicago 620 South Michigan Avenue

PROSPER GUERRY

Studios: 360 W. 55th St. New York

Paintings Restored

QUALITY OF WORK UNSURPASSED

Robert B. Mussmann

The FINER FRAMES

Mezzotints - Etchings - Mirrors

OBJECTS OF ART

144 WEST 57th STREET

Telephone 208 Circle - NEW YORK

ROBERT HYMAN

*Foreign and American Paintings
Bronzes and Objects of Art*

8 WEST 45TH ST. NEW YORK
To the Trade a Specialty

WATERCOLORS By WM. RITSCHER, N. A.
HENRY FERRER

E. MULLERT

G. SIGNORINI

F. BALESTO

R. Dudensing & Son

45 West Fifty-fourth St.

(Between Fifth and
Sixth Avenues)

OIL PAINTINGS

KELEKIAN

Objets de Collection

709 FIFTH AVENUE - NEW YORK
2 PLACE VENDOME - PARIS
38 KASR-EL-NIL - CAIRO

Established 1888
HENRY SCHULTHEIS CO.
Modern Paintings
Etchings Color Prints Frames
142 FULTON ST. 55 VESEY ST.
New York

A R N O L D SELIGMANN

Works
of Art

23 Place Vendome, Paris

Arnold Seligmann, Rey & Co.
Incorporated

7 W. 36th St. New York

JOHN LEVY

HIGH CLASS
PAINTINGS



14 EAST 46th STREET
OPPOSITE THE RITZ-CARLTON

F. Kleinberger Galleries, Inc.

725 Fifth Avenue

New York

9 Rue de l'Echelle
Paris

Ancient Paintings
Specialty Primitives
of all Schools
and
Old Dutch Masters

London
Osaka



Kyoto
Boston

Peking

Shanghai

YAMANAKA & CO.

680 Fifth Avenue

NEW YORK

WORKS OF ART

FROM

JAPAN AND CHINA